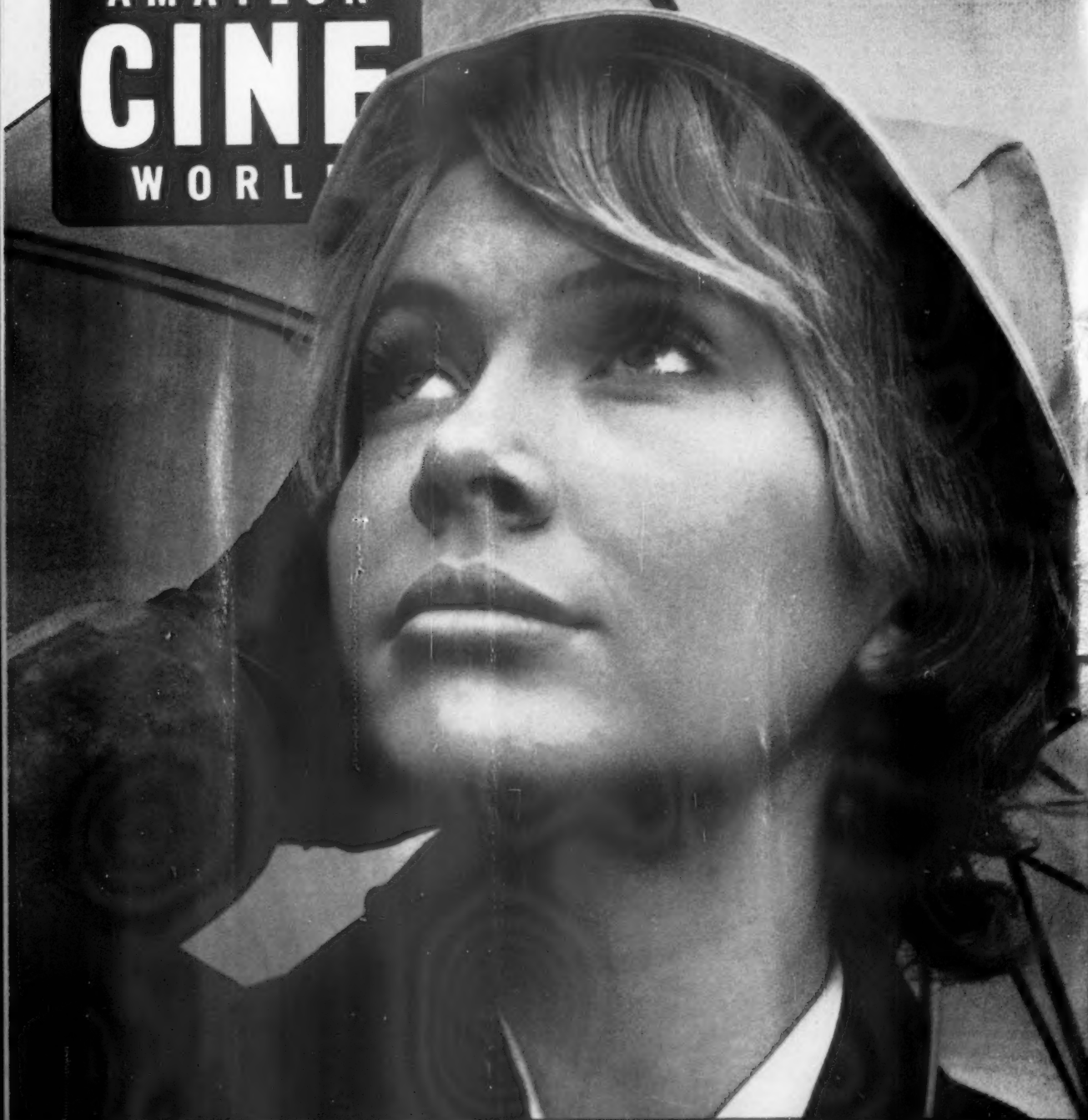


November 9, 1961 • Every Thursday 1s 3d

AMATEUR CINE WORLD



Tips on Indoor Lighting

5 New 8mm. Zoom Cameras • How to Shoot a Mouse

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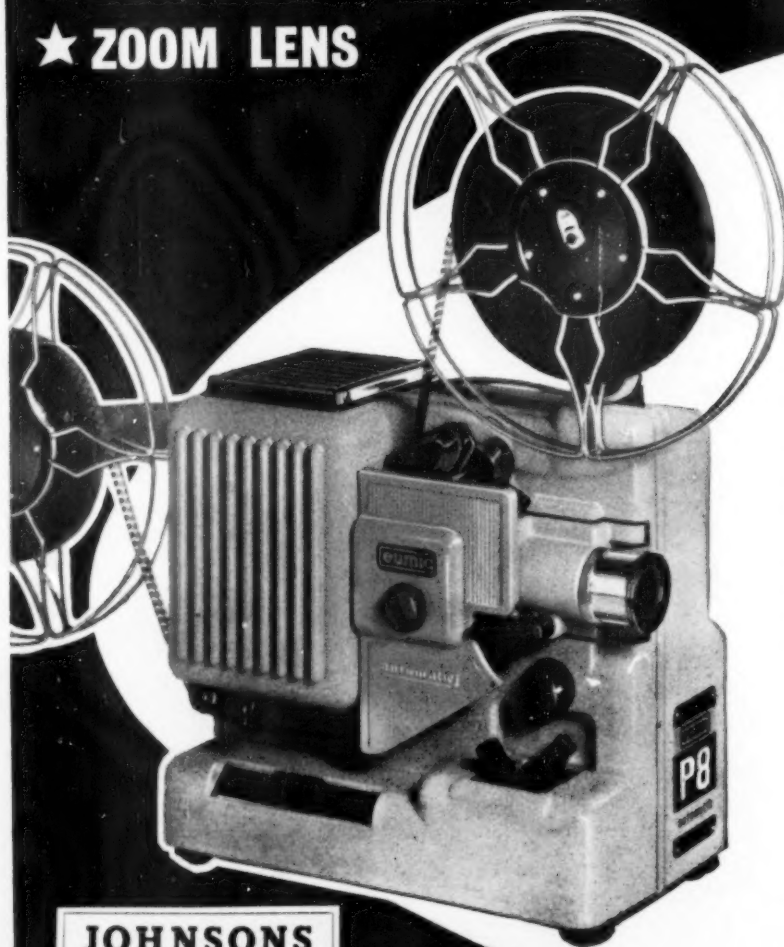
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The new P8-AUTOMATIC and P8-PHONOMATIC models feature an automatic threading device which vastly simplifies projection. All the other highly successful features of EUMIG P8 projectors are retained:

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HIGH INTENSITY LAMP
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SILENT RUNNING, etc., etc.

Standard P8 Projector
($f/1.4/20$ mm. lens, hand rewind, no reverse) £30 . 15 . 0

P8-Automatic (zoom lens, automatic threading) £39 . 10 . 0

P8-Phonomatic (as above, plus tape synchronizer) £46 . 15 . 0

(All models include lamp and one 400ft. reel)
Universal Carrying Case £3 . 15 . 0

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Paillard Bolex BB, with fixed focus f/2.5 lens, two-lens turret head, filming speeds 8-64, single frame release, adjustable finder	£30 15 0
Paillard Bolex BB, as above but with focusing f/1.9 Yvar lens	£38 0 0
Paillard Bolex BB VS, fitted with 13mm. f/1.9 focusing Yvar and 36mm. focusing Yvar, without case	£59 17 6
Paillard Bolex DBL, three lens turret head, variable shutter, behind-lens exposure meter, filming speeds 12-64, with f/1.8 focusing lens	£67 10 0
Paillard Bolex DBL, as above but with Switar 12.5mm. f/1.5 focusing lens	£84 15 0
Paillard Bolex DBL, as above but with 3 lenses—13mm. f/1.9 focusing Yvar, 25mm. f/2.5 focusing Yvar, 5.5mm. f/1.8 focusing Switar, case	£118 0 0
Paillard Bolex CB, filming speeds 8-64, single-frame release, Berthiot Zoom lens 10-30mm. f/2.8 with reflex finder	£72 10 0
Paillard Bolex BBL, similar to DBL model but with two-lens turret fitted with 13mm. f/1.9 Yvar, 36mm. f/2.8 Yvar lenses. Pistol grip and case	£82 0 0
Paillard Bolex BBL, with one lens—13mm. f/1.8 focusing Yvar	£59 17 6
Paillard Bolex HB, 100ft spool loading, automatic film threading filming speeds 8-64, turret for 3 lenses, backwind, reflex focuser, viewfinder adjustable for 6.5mm-75mm. lenses, with E.L. focuser and 13mm. f/1.8 Yvar lens	£105 0 0
Paillard Bolex HB, fitted with pan Cinor 30L Zoom lens, 10-30mm. f/2.8, case	£138 0 0
Paillard Bolex HB, fitted with 13mm. f/1.9 focusing Yvar, 36mm. f/2.8 focusing Yvar, 3 in. f/3.5 focusing Dallmeyer, E.L. focuser, case	£125 0 0
Bell & Howell 624, f/2.3 lens, (telephoto and wide angle lenses available) exposure dial, case	£14 10 0
Bell & Howell 624B, latest model with f/1.9 lens. Exposure dial, single shot release	£15 17 6
Bell & Howell 134A (Sportster Type) filming speeds 8-32, f/2.5 lens	£13 10 0
Bell & Howell 605C, with T.T.H. f/1.7 lens	£41 10 0
Bell & Howell 605B, turret head for 2 lenses, filming speeds 8-32, with two T.T.H. lenses— $\frac{1}{2}$ " f/1.9 and $\frac{1}{4}$ " f/1.9, case	£49 10 0
Bell & Howell Viceroy 605T, turret head with three T.T.H. lenses— $\frac{1}{2}$ " f/1.4, $\frac{1}{4}$ " f/1.9, 6-5mm. f/1.75, $\frac{1}{2}$ " f/1.9, focus finder, filming speeds 16-24, case	£68 15 0
Bell & Howell Viceroy 605T, with three T.T.H. lenses, $\frac{1}{2}$ " f/1.4, $\frac{1}{4}$ " f/1.9, $\frac{1}{2}$ " f/1.9, case	£67 10 0
Bell & Howell Viceroy 605T, with three T.T.H. lenses— $\frac{1}{2}$ " f/1.7, 6-5mm. f/1.75, $\frac{1}{4}$ " f/1.9	£59 17 6
Bell & Howell 172. Precision made, magazine loading with standard Kodak double eight mag. films, two lens turret fitted with $\frac{1}{2}$ " f/1.9 and $\frac{1}{4}$ " f/3.5 lenses, filming speeds 16-64, single frame release, case. Last list price about £125	£47 10 0
Bell & Howell Autoset Turret, automatic exposure control, f/1.9 lens, turret fitted with wide angle and telephoto lenses, case	£45 0 0
Bell & Howell Sportster IV, turret head with standard, wide angle, telephoto lenses, automatic exposure normal and slow motion speeds, case	£58 10 0
Kodak 8/55, f/2.7 lens, interchangeable lens mount, case	£10 17 6
Kodak 8/20, f/1.9 focusing lens, sprocket feed mechanism, case	£11 10 0
Kodak Brownie Automatic, f/2.3 lens, automatic exposure control, case	£30 0 0
Kodak Magazine 8, f/1.9 focusing lens, magazine loading, filming speeds 16, 24, 32, 64, case	£24 10 0
Kodak Magazine 8, similar to above but with two lenses, f/1.9 standard and 9mm. wide angle, case	£35 0 0
Kodak Brownie f/2.7 latest model with E.R. Case	£11 5 0
Eumig C3 (Grey), f/1.9 lens, built in exposure meter, filming speeds 8, 16, 32, single frame release, ever-ready case	£33 0 0
Eumig C3 (Black), similar specification to above but older model	£24 10 0
Eumig Servomatic, f/1.8 lens, automatic exposure control, ever ready case	£32 10 0
Eumig "Electric", electric motor driven from 4½v. battery, f/2.8 lens, case	£19 17 6
Specto Eight, f/1.9 focusing lens, interchangeable mount, variable filming speeds, case	£24 10 0
Reverse 55, f/2.8 lens, built-in wipe effect, filming speeds 16 and 64	£12 10 0
Agfa Movex 8, takes cassette loading Agafacolor films, f/2.8 lens, ever ready case	£9 17 6
Admira 11A. Two lenses in turret head, 12.5mm. f/2.8 and 35mm. f/3.5 with coupled focusing, filming speeds 12-48, backwind handle, sprocket feed	£29 15 0
Cima DB, f/2.5 coated lens in interchangeable mount, single frame release, case	£16 10 0
Zeiss Movikon 8B. Automatic exposure control, f/1.9 lens, filming speeds 8-64, parallax corrected finder, single frame release, case	£62 10 0
Dekko 128, f/2.5 lens in interchangeable mount, case	£12 10 0
Camex Reflex 8, Berthiot focusing lens, reflex viewfinder, filming speeds 8-32, backwind handle, single frame release	£67 10 0
Beaulieu MR8. Reflex finder model with Angenieux Zoom lens 9-36mm. f/1.8, five filming speeds, variable shutter, backwind	£115 0 0
16mm. CAMERAS	
Kodak Special 1, 100ft spool loading into interchangeable magazine, spare 100ft magazine, reflex focusing, filming speeds 8-64, variable shutter, single frame release, hand crank for forward or reverse, extras include optical and reflex finders. With four lenses and case	£320 0 0
Bell & Howell 78DR, 100ft spool loading lens turret and viewfinders linked for simultaneous rotation, filming speeds 8-64, critical focusing finder, Parallax compensation. With 3 T.T.H. lenses— $\frac{1}{2}$ " f/1.9, $\frac{1}{4}$ " f/2.5, $\frac{1}{4}$ " f/2, case	£187 10 0
Bell & Howell 200TA, magazine loading, turret fitted with 3 T.T.H. lenses— $\frac{1}{2}$ " f/1.9, $\frac{1}{4}$ " f/2.5, $\frac{1}{4}$ " f/1.4, filming speeds 16-64, single shots, leather case	£145 0 0
Bell & Howell 240EE, "Electric Eye" model, fully automatic exposure control 100ft spool loading, automatic threading, filming speeds 8-48, case	£160 0 0
Bell & Howell 627B, 100ft spool loading, automatic threading, two lens turret, filming speeds 8-48, single shots, 20mm. f/1.9 lens, case	£78 10 0
Bell & Howell 240, similar to 627B but without turret head, earlier model, without case	£58 10 0
Eumig C14R, 100ft spool loading, built-in coupled exposure meter, filming speeds 16-64, Parallax compensated viewfinder, lenses—25mm. f/1.9 with wide angle and telephoto converters on turret	£130 0 0
Bell & Howell 603T (Latest Black Model) Magazine loading, filming speeds 16-64, two lens turret-head fitted with T.T.H. $\frac{1}{2}$ " f/1.9 and Angenieux 10mm. f/1.0 wide angle, hand-made leather case	£99 15 0
Bell & Howell 603 Autoload, Magazine loading, T.T.H. $\frac{1}{2}$ " f/1.9 lens, filming speeds 16-64, case	£47 10 0
Kodak Magazine, 1" f/1.9 anastigmat lenses, 3 filming speeds, case	£19 17 6
Kodak BB Junior, 50ft spool loading, f/3.5 lens, case	£8 17 6
8mm. PROJECTORS	
Bell & Howell Lumina, Automatic threading, f/1.2 lens, reverse, stills, rewind, Truffector lamp	£45 0 0
Kodak Brownie 38, compact source 8v. 50w. lamp, motor rewind	£18 10 0
Specto "500", 500 watt lamp, 300ft spool arms, motor rewind, case	£27 10 0
16mm. PROJECTORS	
Specto "500", 500 watt lamp, 800ft spool arms, motor rewind	£38 0 0
Specto Analysing Projector, 800ft spool arms, projects double perforated film at 2 and 16 f.p.s. shows "stills", with film counter, case	£55 0 0
Paillard Bolex, Model G16. Precision built, with all gear mechanism, 500 watt lamp, built-in transformer, lamp brightness control with ammeter, reverse switch, clutch for "stills", motor rewind, 800ft spool arms, 50mm. f/1.6 lens	£45 0 0

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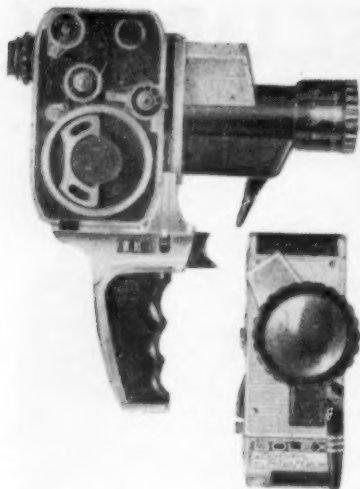


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New Zoom Camera from Bolex

TO BE INTRODUCED TODAY at the Paris Biennale show is the 8mm. Bolex Zoom Reflex P1. Featuring an integral 8-40mm. Pan Cinor, the P1 has the reflex finder built into the camera body. Zoom control is by the usual Pan Cinor to-and-fro movement.

The built-in exposure meter operates through the lens in the same manner as on the B8S1. Films of from 10 to 200 ASA can be used automatically, and, of course, manual control is available.

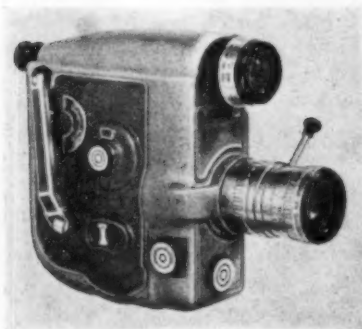
Other well-proven Bolex features such as variable shutter and a choice of seven taking speeds from 12 to 64 f.p.s. are retained.

So far, Cinex Ltd. are unable to give an indication as to when the P1 will reach photo dealers in this country and its eventual price.

Nizo Zoom

A ZOOM LENS and reflex viewfinder are the basic features of the new Nizo Allmat 2 8mm. cine camera.

The Angenieux Zoom K2 lens has a



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FRONT PAGE NEWS

variable focal length range of 7.5-35mm. and focuses down to 0.8 metres from infinity. The maximum aperture is f/1.8 with stops down to f/22.

The reflex viewfinder features a central fine-focusing spot and is claimed to be large and bright and flicker-free. The viewfinder can be adjusted for individual eye-sight.

Exposure control is fully automatic with an aperture scale in the viewfinder. Film speeds from 11°-27° DIN can be set. Manual control can also be selected if desired for special effects.

Running speeds of 12-16-24-32-48 frames per second are provided and also a single frame release. More than 13 feet of film can be advanced with one winding.

Price and availability not yet known.

Big Gun from Canon

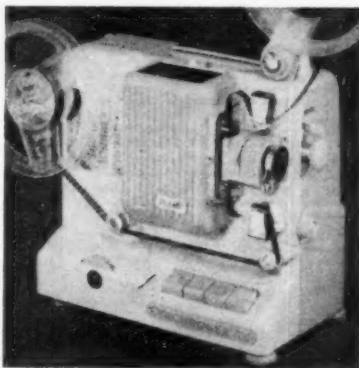
FIRST DETAILS have just been released of the new Canon Reflex Zoom 8-2., which replaces the current model.

In appearance it is very similar to the



present model though the pistol grip is more compact and sturdy-looking. The specification is also similar but one important refinement is the built-in cadmium sulphide exposure meter with viewfinder match-the-needle-control.

The canon Zoom 8-2 will be available on the British market as soon as the import restrictions permit. The price will be £96 2s. 10d.



Noris Synchroner TS 8mm

THE NEW Noris Synchroner TS 8mm. projector is basically similar to the present Synchroner 100, with two notable exceptions. The standard lens has a focal length of 14mm. instead of 20mm. as at present and a stroboscope is fitted showing a correct running speed of 16 f.p.s. A Tape Synchroniser is built-in, and capstans are available for tape speeds of 7½ ips. and 3½ ips.

The Synchroner TS should be available early next year and is expected to retail at approximately £70.

Radio Controls Your Projector

BELL AND HOWELL of Chicago, Illinois, now market in the U.S.A. an 8mm. projector with wireless remote control. A tiny hand transmitter sends out signals by means of click switches to a receiver inside the projector, thereby controlling forward, reverse, stop and start operations.

The B. and H. Telesonic also features a 23mm. f/1.2 lens, low-voltage Super Tru-Flector lamp (21 volt 150 watt), automatic threading and rheostat controlled projection speeds of 16-24 f.p.s.

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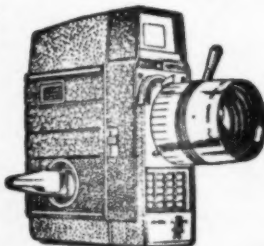
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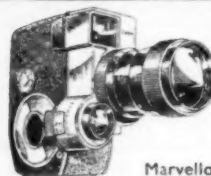
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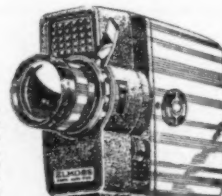
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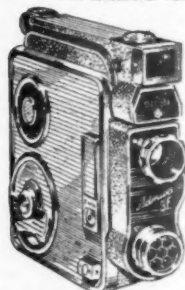
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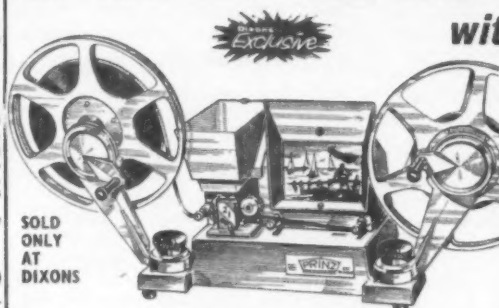
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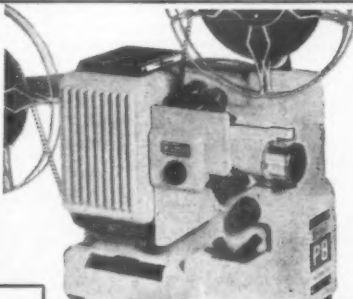
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NEW—Auto threading

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Correspondence

A Chance in a Million

WHILE LIVING IN Hong Kong prior to the outbreak of World War II my wife and I developed a great interest in cine work. Many a happy outing was duly recorded, our children being much in evidence in pictures taken.

However, all this enjoyment was rudely interrupted when the decision to evacuate wives and families from the Colony was put into effect on July 1, 1940, and after their departure I moved from my flat into a local hotel. The camera and projector were packed away to await the return of the families and happier days.

With the attack on Pearl Harbour later and the subsequent "siege" of Hong Kong, personal possessions counted of little importance as self-preservation was the main concern. In the eventual retreat from the mainland of Kowloon to the island, all our stores household effects were left to an uncertain fate. A strong wooden box had been made for the projector and reels of films, and I somehow found time to print my name etc., on the side.

After a year's imprisonment in Hong Kong I was shipped to Japan, leaving behind a number of my pals.

August 1945 eventually arrived for some of us, and after the capitulation of the Japs in Hong Kong a few of the ex-prisoners and internees wandered around the local "junk" shops which were still operating, to see if they could spot any of the belongings which they had abandoned so hurriedly 3½ years before.

Very little of any value was found in the chaos, but one of my friends happened to see the side of a familiar wooden box perched on a high dusty shelf. To his eternal credit he commandeered it and carried it all the way to Manila, where thousands of ex-prisoners of war were being sorted out.

Amid much jubilation I was presented with my treasured Kodak projector.

After a never to be forgotten trip home, I again had my "picture show" but I am afraid our delight at seeing them was greatly diminished by the knowledge that a number of those friends appearing in our views were lost in the conflict. However, the "small" children, now grown up, are greatly amused to see themselves as in days gone by.

We have had another trip to Hong Kong quite recently, and were able to take a lot more films in colour, which of course made the old black and white efforts out of date. But it can be

imagined that the 21 year old film, in perfect condition, is worth its weight in gold to me.

Aldershot.

"EX. P.O.W."

Definition on Film and TV

IN MAKING A comparison between the definition of film and a TV picture, Centre Sprocket failed to point out that in the 405 line system only 377 lines are visible, 28 lines being blanked out for frame sync.

This assumes perfect interlace. Faulty interlace, or pairing results in definition of only 188.5 lines. It is the black spaces between the lines that spoil the look of a TV picture, and in an attempt to get rid of this, spot wobble can be used, but this produces a fuzzy, out of focus result. As for film, I agree that the definition of one frame shown as a still is poor, but as a movie the grain is constantly changing and the apparent definition is improved.

Preston, Lancs.

S. F. HANNAFORD

Simplifying 8mm.

IN *ACW* September 28 your reporter expressed the view that many people would like 8mm. made simpler to use. I couldn't agree more and, therefore, submit the following idea for a simple projector.

It will be seen that the film is pulled

continuously through a shutterless projector by a single constant speed sprocket, the audience wearing battery driven shutter helmets in order to view the picture. This machine would be extremely simple to lace, kind to film, cheap to manufacture and thoroughly reliable, (there being only one moving part).

Added to this when friends are invited to tea and asked to bring along their battery driven shutter helmets they would know they were in for a delightful spell of home movie viewing.

Westcott, Surrey.

D. DUGHO

Splicing

I STARTED 8mm. film making just as the letter appeared in *ACW* on full frame splicing. It soon seemed clear to me that "full frame" (cemented) was a very good method.

Previously I had occasion to make several joins with tape on (almost) consecutive frames. This resulted in a stiff piece of film which, I think, would have a job to struggle through gate and turn corners. (I have not so far tried it in my editor or projector, it consisted only of a few samples of titles, received from a firm who provide titles).

My full-frame splices in an edited 50ft. of film go along quite unnoticed.

Rugby.

L. F. HUNTER



See Simplifying 8mm.

DOLLONDS

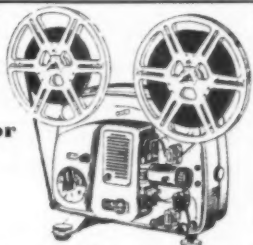
OF OLD BOND STREET LONDON



What's New?

Just have a look here and, better still, take a look (and a demonstration) in your nearest Dollond Photo Shop to keep yourself up to the moment in Cine.

8mm. Bolex 18/5 Projector



A projector that not only gives a perfect picture at 18 f.p.s., but a 'living still' picture flicker free at 5 f.p.s. This means a longer viewing time of static subjects, i.e., buildings or landscapes. One need only make a 2-second exposure at normal filming speed for a 7-second picture sequence at 5 f.p.s. One thus has a saving of film with the advantage of perfect viewing. Complete with 8 volt 50 watt lamp; f/1.3 Hi-Fi lens; forward and reverse motor. Single control for lamp, speeds, motor and rewind. Price

£57. 10. 0

Or deposit of £11/10/0 and 12 monthly payments of £4/2/5 or 18 at £2/15/3.

Movie Top Lites



A new two-lamp unit with bracket, pistol grip, switch and 'Bounce' and 'direct' positions. Designed for use with E.S. Photofloods with built-in reflectors.

Movie Top-Lite Twin Lamp Unit, £3/18/1.

Photofloods for above, each 17/6d.

Movie Top-Lite complete with two lamps, £5/13/1

The New Bolex Zoom Lens for H16 Reflex

A fine achievement which has taken into consideration ease of operation. There is a special cable release attached to this lens which, when depressed half-way opens the diaphragm to full aperture to permit maximum light for focusing. Further pressure to complete the available travel of the plunger closes the diaphragm to the pre-selected aperture and starts the camera motor running. The range of focal lengths is from 18mm. to 86mm. and the full aperture is f/2.5. This lens is, of course, in focusing mount.

£174. 7. 6

Or Deposit of £35/7/6 with 24 monthly payments of £4/13/3.

8mm. Bolex DSLA



- Single galvanometer setting for all lenses except zoom;
- Backwind;
- Built-in Light Meter;
- 3-Lens Turret;
- Interchangeable lenses;
- Viewfinder with engraved fields and zoom movements;
- Built-in 5.5mm. viewfinder lens;
- Variable shutter;
- 7 filming speeds.

All these features are embodied in a design of traditional Bolex precision. As the lenses are interchangeable the user may choose the combination that best suits his purposes. Complete with 13mm. f/1.8 Yvar in focusing mount.

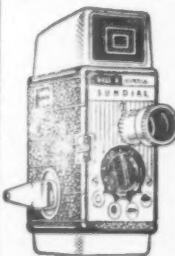
£95. 9. 8

Or Deposit of £19/9/8 with 18 monthly payments of £4/12/11 or 24 at £3/12/10. Pistol grip £6/15/8.

The 8mm. Bolex BSLA

This is the twin-lens turret model with backwind and other features as described above. Again the lenses are interchangeable so any pair may be selected to suit the user. Price, complete with 13mm. f/1.8 Yvar in focusing mount, £87/19/6, or Deposit of £17/10/6 with 18 monthly payments of £4/5/7 or 24 at £3/7/1. Pistol grip £6/15/8 extra.

Bell & Howell 8mm. Sundial



With f/1.9 universal focal lens, accepts telephoto and close-up lens attachments. Calculator dial with international exposure guide symbols. Single speed shutter. Complete with case.

£24. 2. 3

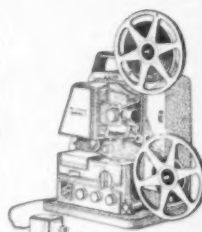
Or Deposit of £3/2/3 and 8 monthly payments of £2/15/2.

8/16mm. Siemens Splicer

A top quality fully automatic splicer which holds the film immovably in position for cutting and scraping and, after cementing, the two pieces of film are brought together correctly over a pre-determined distance. All parts are adjustable and replaceable.

£5. 5. 0

8mm. Bell & Howell



Lumina II

This remarkable new projector is just about as automatic as one can get! Self-threading and self-attaching to take-up spool! In addition to this nicety is a further innovation of remote control! This is achieved by the Roto Remote Control which is a switch (mercury operated) which lies comfortably in the hand and is

merely rotated therein to achieve the following surprising list of operations: projector on; projector off; forward projection; reverse projection; 'Still' projection; room lights on; room lights off! Proval f/1.2 lens and 21.5 volt Tru-Flector lamp with its own built-in reflector which requires no condenser. Gear-driven reel arms; instant power rewind; built-in splicer; 400ft. reel capacity. Complete with side-lid which fully protects the projector for immediate transportation.

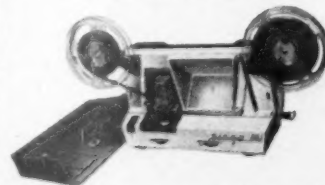
£89. 19. 9

Or Deposit of £18/19/9 with 18 monthly payments of £4/6/10 or 24 at £3/8/0.

Letraset Instant Lettering

The quickest and simplest way of preparing Cine Titles that we have seen yet! You'll be so fascinated by this method that you will use it for many purposes other than just for your cine work. Not only is it truly 'instant' but the result is clear cut, highly readable typeface. Over 500 letters and numerals per set. Small size 7/6d.; large size 10/6d.

Kinay 816 Editor



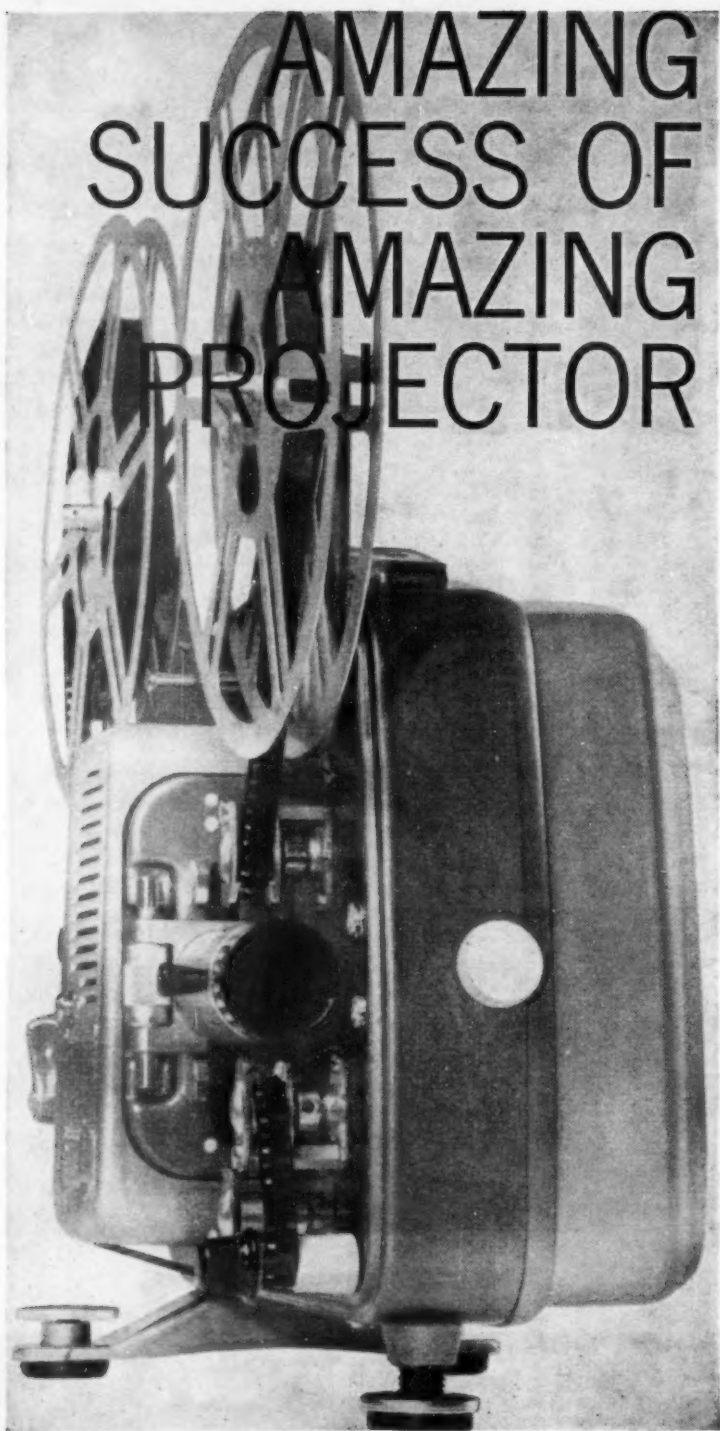
This is a new editor of compact design, portable, of modern lines in a tough two-tone plastic. It drives manually in either direction. When purchased it is complete with an optical/mechanical block for one size only, but the other size block may be purchased as an extra, then this editor would serve for both 8mm. and 16mm. sizes. Built-in film notcher; large screen size 4 1/2 by 3 1/2 inches. Complete with cover and block for one size.

£17. 17. 0

Or Deposit of £2/17/0 with 8 monthly payments of £1/19/5.

28 OLD BOND ST.

LONDON, W.1 Tel.: HYDe Park 5048/9



THE BOLEX 18-5

Demand for the revolutionary Bolex 8mm Projector has temporarily outpaced supply. More Bolex 18-5 projectors should soon be available at your dealers', but you can be sure that Bolex will maintain their policy of putting quality before quantity.

The 18-5 is the Projector that gives slow motion with any camera—and ultra slow with variable speed cameras. It is the only 8mm Projector to run at 5 frames per second as well as normal speed, and in reverse . . . without re-focusing. You can hold scenes in close-up, analyse action and expressions, save film (as much as 70%) by deliberately curtailing shooting time and by projecting at 5 frames a second. The master switch gives instantaneous change from slow motion to normal projection—plus immediate reverse projection, if necessary in mid reel. Yes, indeed, the Bolex 18-5 is well worth waiting for!

Supplied complete with 6-element Hi Fi f/1.3 lens and 50 watt condenser-mirror lamp plus many other outstanding features.



the best cine equipment in the world



CINEX LTD BOLEX HOUSE SOUTHGATE N14
FOX LANE 1041 (10 LINES)

AMATEUR CINE WORLD

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EVERY THURSDAY 1s 3d

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Presenting This Week

Front Page News	736
Your Comment	740
Lighting in Depth. Ken Pople	744
Holiday Camp Newsreel. Michael Bardwell	746
The 9.5mm. Reel. Centre Sprocket	749
Filming The Shrew. J. Faulkner Taylor, F.I.B.P. F.R.P.S.	750
How to Edit the Professional Way	753
A Movie Maker at the Cinema. Alec Gittings	755
Making a Start. H. A. Postlethwaite	758
8mm. Viewpoint. Double Run	761
ACW Test Reports	763
Newsreel	768

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HOW PROJECTORS ARE CHANGING

THE PAST few years have seen a revolution in 8mm. camera design: today the market is said to demand electric eye exposure control and preferably a zoom lens as well. Having successfully "sold" the idea of the cine camera that "does the thinking for you", the industry has much more recently realised that to complete the story it has to do the same with 8mm. projectors.

So we get the gently promoted idea that the 1961 projector simply *must* offer automatic threading and a zoom lens. Some have settled for just the zoom; others offer just the automatic threading. A few have both.

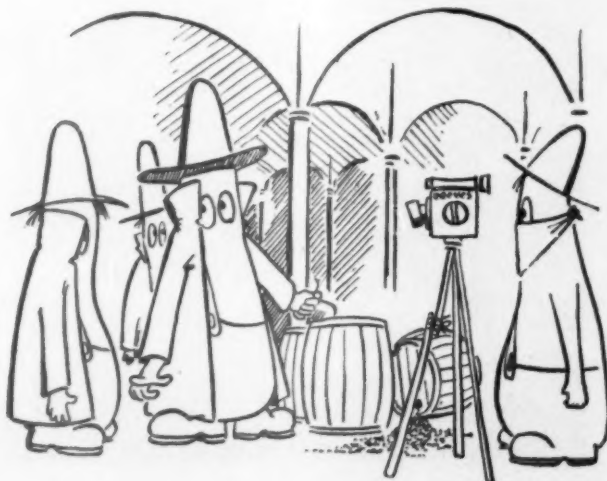
Features that 25 years ago would have been shouted from the rooftops, are no longer even discussed. Almost all modern projectors are more or less precision made, don't scratch the film and are good for focus-holding. Projection lenses have relatively wide apertures and the best use is made of them by compact filament lamps. Light output is higher — and the old "brute force" method of using high wattage lamps has been superseded by systems of lower wattage lamps designed solely for 8mm.

Variable speed motors were once the rule, but the trend is unmistakably towards constant speed a.c. induction motors which are quieter and give no radio interference. A single running speed is quite usual, but the provision of another (24 f.p.s.) for library prints of sound films seems likely to be an increasingly popular feature.

Although the B.S.I. has rejected the suggestion that we change the standard projection speed for silent films from 16 to 18 f.p.s., the faster speed is gaining ground. Most European camera manufacturers have adopted it and logically projection speed should be the same as taking speed. For silent films this is not very important, but where sound and particularly synchronised tape is concerned, the decision will probably be settled in the end by the sheer weight of the larger manufacturing companies.

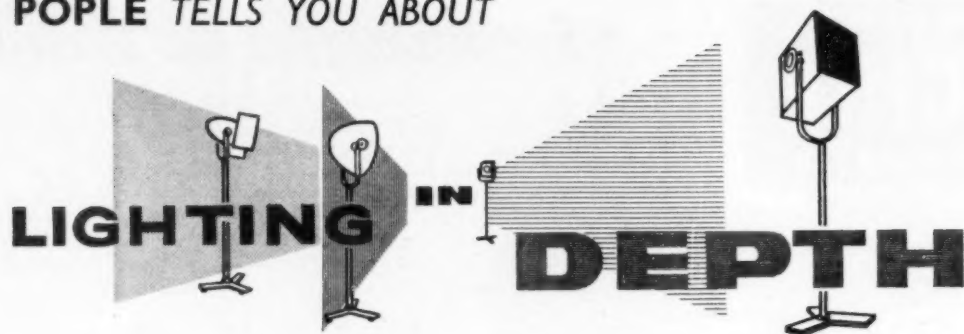
Finally, the latest development of all is remote control. We are told that the amateur projectionist of the future will conduct the show from his armchair in the audience. Whether he will be able to do this without an occasional anxious glance to the rear we beg leave to doubt.

THE SOGGIES



*Now remember,
if they find us
when searching
the vaults, we're
making an 8mm.
movie.*

KEN POPLI TELLS YOU ABOUT



FOR INDOOR FILMING, barlights-on-camera undoubtedly have many advantages. They are light in weight, portable, and leave only one length of cable to snake across the floor. Light bars make colour filming possible in the home and give the user freedom to move quickly for new angles—a useful asset at such hilarious family events as children's parties, wedding receptions, and the like, where a "candid camera" technique is needed.

But even the most enthusiastic filmer will eventually have to admit that, while his barlight may give him enough light, it is not a very flattering light.

A glance at the first illustration will pinpoint some of the difficulties. Everyone in the picture appears to be staring and caught by surprise. In

fact, they were not staring, and they were most certainly not caught by surprise. The effect is an unpleasant illusion caused by the reflection of the lamp being dead centre in the pupils of the eyes, resulting from the lamp, as in the case of barlights, being at the camera.

Another disadvantage of the barlight-on-camera also shows itself—faces near the camera are over-exposed, while those in the background are dim and under-exposed. Only those halfway are pleasantly lit.

This was not a fault of the cameraman. The light was pointing in the same direction as the camera, and the cameraman, having to set his exposure for one light level, naturally compromised by setting it for halfway along the room. If he had set it correctly for the people in the fore-

ground, the faces at the back of the room would have been even darker.

What is needed to correct this scene is the professional's "lighting in depth". This may sound involved, but in principle is quite simple—lighting an area so that an exposure meter records approximately the same reading for faces wherever they are. In fact, we need to take away some of the excess foreground light and put it at the back of the room.

Precisely how we do this will depend on how many lamps we have available and on the size and shape of the area. The second illustration shows a section of a large store in which exposure is even from front to back. Because it looks natural, the beginner may assume that the lighting is simple. There was enough daylight to light up the right of the set (filming was in black-and-white), but the main lighting came from a row of lamps to the left of the scene and outside camera view. A seventh lamp shone frontally from near the camera.



Lights at camera. Exposure decreases by square of distance from lamps. Result—foreground faces over-exposed and washed out, background faces dim and underexposed. Adding more light is no solution. We need to remove some of foreground light and put it at the back of the room. Note also "staring" caused by reflection of lamps being in centre of pupils of eyes. Cure—offset the lights to one side and raise them to shine down.



A section of a large furniture store lit in depth i.e. exposure is even from front to back of the room. This is the effect we should aim for in lighting rooms. In all seven lamps were used to light the scene which was already partly lit by sunlight through windows on right. Six lamps were placed in a row up the room, and carefully placed to give an even overall light. The seventh was a powerful frontal light from near the camera.

Each lamp was carefully aimed to create an even overall exposure.

Applying this sidelighting technique to a small room at home is not very practicable—there isn't usually enough space. But even so, the principle is valid, and it is surprising what can be done with care and ingenuity.

Firstly, it will help to disconnect the barlight from the camera and to mount it to one side of the camera, on a tripod or stepladder, raising it as high as possible to shine down along the room. This will help cure the stares.

We can also replace two of the floods on the barlight by the more concentrated "photospot" type of bulb, and try to direct these spots towards the back of the room, leaving the floods to cope with the foreground. Barlights with flexible arms are essential for this. If the power is coming off a 13 or 15 amp. point on, say, a 240 volt mains, we can run up to six No. 2 photofloods, so four on our barlight leave us two spare. A couple of portable reflectors, preferably on lighting stands, would come in very handy for these. One could be put halfway up the room, concealed behind the chimney breast or a household screen, to shine across the room, or towards the background wall.

The other might be put right outside the room, to shine in through the

window. It will no doubt astonish the neighbours, but who cares? If, however, rain threatens, be careful, for a drop of cold water on a hot photoflood bulb will make it literally explode, showering glass.

If lighting stands are not available, one of the spare bulbs can perhaps be put in an ordinary standard lamp, making sure there is plenty of air between it and the lamp-shade, which should be made of heat resistant material. The lamp can then be placed quite boldly in the picture, preferably towards the back of the room, for in this guise even a No. 2 photoflood will not flare, assuming, of course, that the lamp-shade is not madly translucent.

The other spare lamp could be put in a socket at the end of a flex and concealed behind a chair or settee, but the lamp should not be near someone's face or the strong upwards light from below will give them a "wierdie" look. Placing the lamp to reflect off a

wall, or to light up a corner of the room, is best.

And let's not forget the ordinary room light. A properly wired and fused 3 amp. light circuit will take a No. 2 photoflood provided all the other house lights are off, and a curved shield of white cardboard will help screen it from the camera and direct the light to the back of the room.

With all this lit, we should have enough light for filming and a pleasingly even spread of light. A check on evenness with a meter is of course advisable. For this purpose, it should not be used as a reflected light meter, or the varying tones of the furniture will give a very depressing result. Instead use it as an incident light meter, reflecting it from a grey card if necessary, and taking readings in various important parts of the room. For colour, these readings should not vary by more than a stop, and preferably by not more than half stop.

Movies for the Connoisseur

FILMS which have not been widely shown in British cinemas and are therefore considered "of special interest to those who run films privately" are catalogued in the 1961/62 list of Connoisseur Films, 54-58 Wardour Street, London, W.1. French productions by directors like Robert Bresson, Julien Duvivier; Italian films from such directors as Castellani, de Filippo,

Swedish films by Ingmar Bergman are listed beside many award winning British and American productions.

The catalogue which includes special recommendations for films suitable for showing at schools, cultural organisations, conventions and catholic audiences, is price 2s. 6d. on application to the company. All films are 16mm.



The March past of new arrivals—an 'old faithful' for getting in as many faces as possible

HOLIDAY CAMP NEWSREEL

Michael Bardwell describes his adventures on preparing a weekly newsreel for Butlins.



FINDING MYSELF at loose ends one summer, I took on what proved to be the most enjoyable job I have ever tackled — official movie maker at a Butlin's holiday camp. My main task was to produce, single-handed, a weekly newsreel of camp activities. This demanded the ability to plan, direct, photograph, process, edit and project — the lot, in fact.

Most experienced amateurs would be ready to try everything on the list except, perhaps, processing. I had never done any before, so I was given a week in which to learn darkroom routine under expert guidance and familiarise myself with the general programme. After that, I was on my own.

The essential was to let as many holiday-makers as possible see themselves on the screen. Since most of them spent only one week in the camp and as shooting started on Sunday, while the film had to be ready for exhibition by the following Friday morning, only just five days was allowed for the entire production.

I had a small workshop with cutting bench, drying drum and storage space, and a separate darkroom. Major items of equipment were a Cine-Kodak (Model B, f/1.9 lens) and a Bolex (three lenses); a Bell & Howell projector (Model 601); and a Bell & Howell arc projector in the theatre.

We used Ferrania black-and-white reversal film. The

weekly ration was 600 feet, from which I expected to obtain 500ft. of usable material

On Sunday morning the newly arrived campers (2,000 to 10,000 in number) assembled for a grand parade. This was worth 100 ft., since, by climbing on to some vantage point, and simply aiming my camera straight at the procession, I could hope to catch a glimpse of at least a thousand individuals. Seeing me, the marchers waved cheerfully and there was little time for refinement in camera work. To avoid monotony, I varied the angle by standing at route level or dashing out in front and crouching down as the vanguard approached.

An evergreen newsreel subject, the bathing beauty contest was held during the afternoon on a sports field, unless rain had driven us into the enormous ballroom. I wandered critically through the bevy of aspiring pin-ups and filmed, in pre-arranged sequence, waiting competitors, runners-up and finalists all linked by shots of the compère, judges and audience.

Next came a guaranteed source of merriment — a search for the man with the most "knobbly" knees. As each event followed a regular pattern, I soon learned to save my film for certain highspots.

Thereafter I had to pick and choose rather carefully, for

in the crowded days that followed, indiscriminate shooting would soon have used up the stock without providing one complete or satisfying sequence. From sports, dancing, singsongs and other get-togethers, I tried to capture moments which presented as many smiling faces as possible and at the same time included the climax of each event.

By Tuesday I usually had two-thirds of the newsreel in the can and the need to look at some rushes became urgent. If any unfortunate errors had been made it would still not be too late to seek alternative material. Besides, only 100 feet could be processed at a time and it was surprisingly difficult to find two free hours together for that purpose more than twice a day.

The darkroom arrangements were not much different from those available to amateurs—though on a much larger scale.

In the centre were six narrow, vertical tanks made of black plastic, raised on concrete supports above a drain. These tanks contained all the essentials in the following order:

1. 1st Developer.
2. Rinsing water.
3. Bleach.
4. Clearing solution.
5. 2nd developer.
6. Fixing and hardening solution.

The rinsing tank had a tap at one side and a small outlet at the bottom, so that fresh water could flow through constantly. This tank was placed second so that it would be difficult, in the dark, to make either of two fatal mistakes:

1. Placing the film in the bleach before placing it in the the developer.
2. Placing the film in the developer twice.

The winding frame and stand were on a small table at one end of the room, leaving sufficient space for free movement around the tanks. Other equipment included a portable immersion heater, a thermometer and a luminous clock.

Mixing chemicals occupied a good deal of time. The developer and bleach had to be changed once a week and

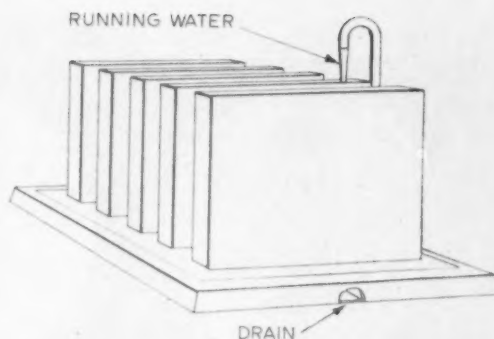


Figure 1. Arrangement of processing tanks.

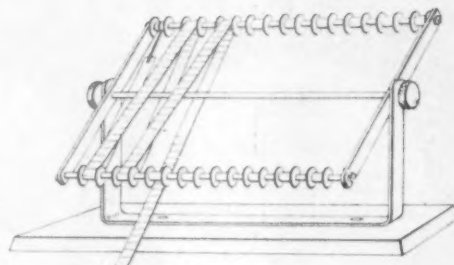


Figure 2. Frame and stand.

the other solutions every two or three weeks. As the newsreel was of no permanent value and would only be shown a few times, it was not necessary to be over-fussy. After experimenting I dispensed with the preliminary hand test and the pre-development soak and the only temperature I checked was that of the developer.

I always worked in total darkness up to the time of the second exposure. One can very quickly learn to carry out quite intricate mechanical operations, using sense of touch alone. The undeveloped film was first wound on to a wooden frame, revolving in its stand, each turn being separated from the next by adjustable rubber rings. The two ends were secured by clips attached to elastic bands, ensuring even tension throughout.

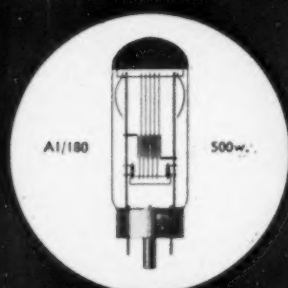
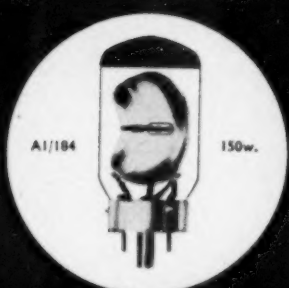
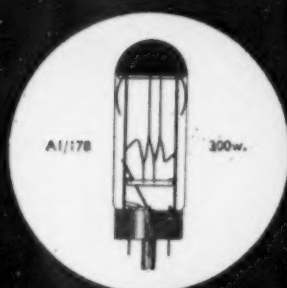
The loaded frame was dropped into the first tank and left there for about five minutes at 70 degrees F., with occasional agitation. From then on, the usual textbook procedure was followed. Before removing the film from its final rinse, the tap was turned off and some wetting agent was tipped into the washing tank and allowed to drain away with the water. This reduced streakiness and prevented blobs forming on the celluloid, so that it did not need to be wiped afterwards. Finally, the film was wound loosely on to an electrically operated drying drum and left to spin for half an hour.

Whenever practicable, editing was done "in the camera". My script was based on the camp's day-to-day programme and I selected shots in an order that would provide ready-

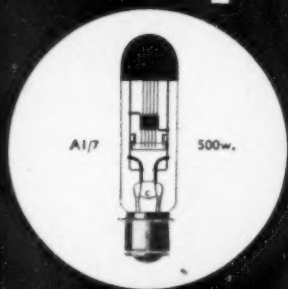
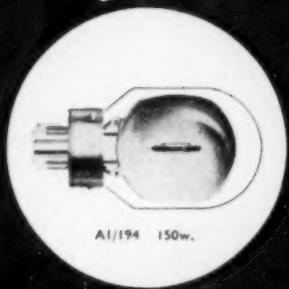
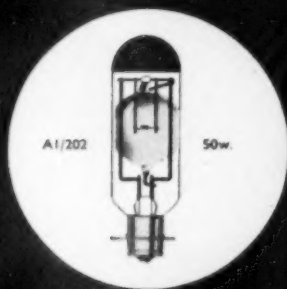
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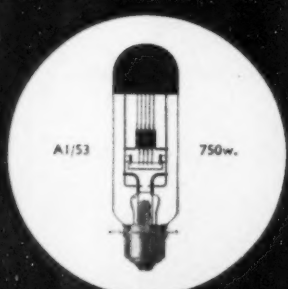
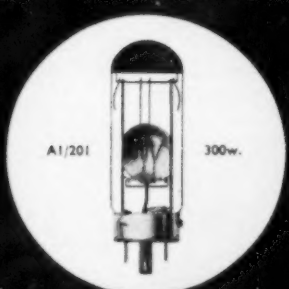
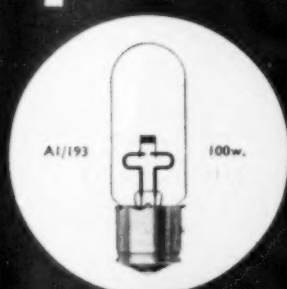
Young square dancers posing—the audience preferred 'posed' groups like this since they could see themselves better.



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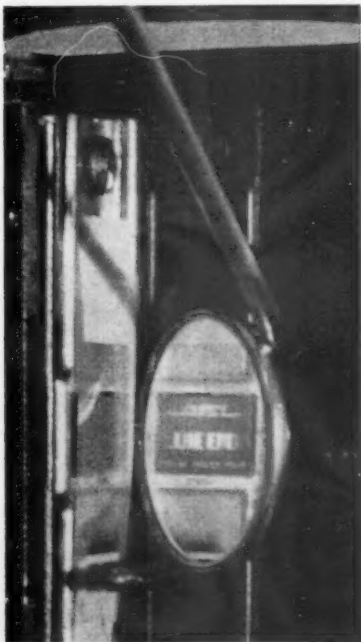
BY CENTRE SPROCKET

A GATE VIEWER

ONE OF the most useful gadgets for any sort of close-up and title filming is a gate viewer. Happily, many 9.5mm. cameras have gates which open completely. So one can put a piece of matt film in the gate (holding it with adhesive tape), run down the spring to open the shutter and set up accurately by looking at the image in the gate. A mirror behind the gate will help, and it is a simple matter to make a wooden holder for the mirror plus a magnifying lens.

It has always surprised me that all camera manufacturers have not made gate viewers. For some weeks now I have been trying to obtain a Visofilm for my 9.5mm. Camex; it is essentially a gate viewer, with additional features which extend its usefulness. For ex-

A piece of matt film is held in the gate with adhesive tape and the image of the title is formed on this. A dentist's type mirror (2s. 6d. at engineers' stores), preferably a magnifying mirror is used to view the image and align the title.



The easy accessibility of the gate on many 9.5mm. cameras makes gate viewing a practical possibility. This is especially useful when titles have to be accurately centred.

ample, it can be used with the camera as a film pre-viewer.

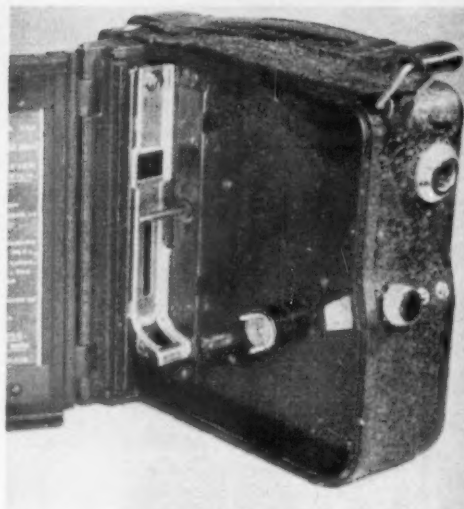
A very good friend of our gauge, cine dealer André Ligonie, heard I was wanting a Visofilm, and immediately sent me one from his shop in Paris, and I shall be reporting on this when I have had a chance to try it out. Unfortunately for nine-fivers the Erksam factory decided last year to concentrate on the production of the 8mm. Camex reflex. This camera proved so popular that others from their range had to take second place in the production schedule and the Visofilm was the first casualty. It was withdrawn from production only a month or so before I sent them an order, so my only hope was to find someone like M. Ligonie who still had one in stock.

Who Remembers the Argus?

A FEW DAYS AGO I was chatting with my dealer, a man who has been selling cameras and equipment since well before the war, when he asked me if I had seen an Argus 9.5mm. camera recently. He had no particular reason for the question other than to recall what a fine camera it was, and how advanced for its day.

Unfortunately I have not had the opportunity to try one of these little cameras and can only judge by the glowing reports of its users. Made in the middle 'thirties it featured spool loading and was one of the few nine-five cameras to boast a turret head, but was remarkably compact for all this.

Now I have received all at once queries from three independent correspondents, again in different parts of the country, who have been offered an Argus and would like to know if it is worth buying. They all say that they "liked the look of it" and are tempted. One, on being told the probable age of the camera, seemed

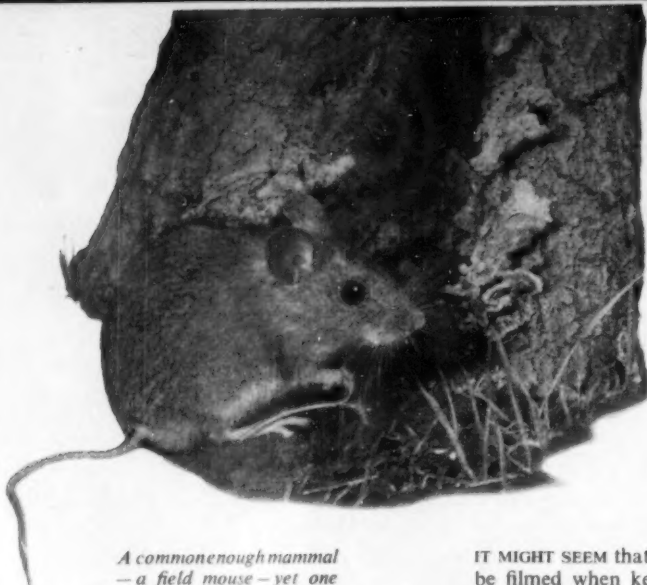


quite incredulous and would not have thought the model he had seen more than a few years old. Should any owners of the Argus read this, I should be delighted to hear how they get on with it.

Occupation v. Preoccupation

READING Jack Smith's comments on the Amateur Movement recently, I am delighted to see that whilst he claims he has not yet joined the ranks of the zoom-lens and "make your own perforations" boys he appears to be moving that way. The fact is the movement must, and should contain amateurs concerned primarily with technique and others primarily with making movies in the Jack Smith sense.

Of course there are some who enjoy both their equipment and their films, a camera can be beautifully designed and made and a joy to own even before it has taken a shot, and I can assure Jack Smith that designing and building a successful perforating machine is no less satisfying and no less creative than the films one would have been unable to make without it!! I am often preoccupied with technique — your letters and queries demand it, but it is a preoccupation I thoroughly enjoy. I do also make films, plenty of them, but only for my own satisfaction. I look for no audience outside my own home; which is, I suppose, why I personally cannot claim to be committed to anything except nine-five!!



A common enough mammal — a field mouse — yet one which can make for a very interesting film.

J. FAULKNER TAYLOR F.I.B.P., F.R.P.S.
tells you more about
the technique for filming small animals

Filming the Shrew

IT MIGHT SEEM that mammals can only be filmed when kept in captivity and under one's control. Although this applies with some — mainly nocturnal animals — there are many opportunities where one can link in location with "studio" shots. Yet even with a

camera continually at the ready, with a 6in. telephoto in position, there is little chance of catching the occasional occurrence which one might be fortunate to witness — it always happens so quickly!

Pre-planning and examination of sites which are likely to prove fruitful will produce the best results. Most small mammals are short-sighted — therefore there is no need for a hide provided one sits quite still and avoids any sudden movement. When possible, I try to choose a place where my outline is concealed by a tree, wall or a boulder. There is no need to get too close, a water vole will almost fill the picture with a 6in. lens at a distance of 12 ft. and even more can be done with a 10in. lens. Early morning and evening are the best times.

When the time comes for the release of a captive, cameras should always be at the ready — focused and trained on the most likely escape route. I find my 6in. lens to be the best in most circumstances as it keeps the creature in reasonable range for a much longer period than a shorter focal length lens. This was particularly useful when releasing a wild fox which had been injured by a car and which we had nursed back to health. He went quite slowly and seemed also sorry to leave us — allowing me to move my tripod and camera four times before disappearing through a hole in a wall.

Continuity and Linking Shots

It is quite obvious that different species must come face-to-face in their wild state, either unexpectedly or by design. Such occurrences can be

KEEPING SMALL MAMMALS

FOR KEEPING MICE, voles (excluding the water vole), and shrews in captivity, I have found fish tanks to be ideal. A sheet of glass is used to cover the top, one edge being tilted to provide ventilation by bending a small piece of lead over the two back corners. The "vivarium" floor is covered with a sod of natural grasses complete with 3 in. of soil; this absorbs the excreta and it will keep in satisfactory condition for several weeks without need of attention.

A floor space of 18 x 12 in. is adequate for three or four house mice and this number will live peacefully together. In the case of field mice, however, it is safer to keep only one male and one female together.

Two short-tailed voles keep on good terms with one another. Bank voles, however, are particularly quarrelsome and unless there is plenty of soil and grasses for cover the death of a new arrival would be quite likely. No more than two should be kept together.

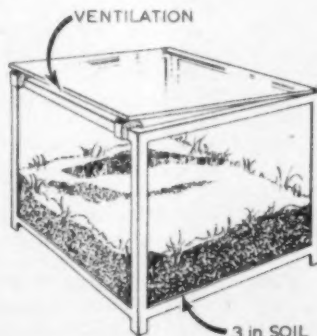
Mice and voles thrive on a mixture of wheat, barley and oats and I normally rub in wheat germ oil and cod liver oil. Variety is provided by the addition of small pieces of cheese and peanuts. Water is kept in a small meat paste pot. Short-tails should also be given clumps of grasses and small weeds. Bank voles will eat various soft fruits, also hips and haws. Voles should be given small twigs to chew on — they need something hard to keep wearing their teeth down.

Shrews must never be kept together and in any case it is problem enough to feed one alone. Any small living creature is suitable — beetles, caterpillars, spiders, earthworms. Maggots and mealworms can be bought to

boost up the supply of natural foods which one must dig up from the garden.

A water shrew must be provided with water, a depth of two inches being adequate — but it is imperative that it should be changed once per day. A wooden platform 8 x 6 in. being a suitable size, should be placed in one corner of the tank, its top approximately 4 in. above the water level. A nesting box should be fixed to the platform and live food kept in a shallow glass pot.

Water voles are difficult to keep successfully in a confined space. As an instance I have tried a wire-bottomed cage measuring 3 x 2 ft. and death has sometimes been as soon as four days in spite of a twice-daily change of a large water dish.



A small indoor vivarium

staged in a vivarium by the temporary introduction of a species different from the usual inmate. Naturally this will not always produce the desired effect, or sometimes the effect can be so explosive that the confined conditions make the situation ludicrous. One of my most amusing sequences shows a weasel objecting strongly to the intrusion of a wild rabbit into its territory (my outdoor vivarium). This also showed that it is the stoat — not the weasel — which attacks a rabbit to kill; a weasel cannot tackle anything so large — feeding mainly on mice, voles, shrews, small birds and their nestlings.

The portrayal of nature in the raw, especially when it involves creatures of the night, presents problems which can only be satisfactorily tackled by staging a kill with everything under complete control, and cross-cutting at the editing stage. With owls as the main enemies of small mammals, after weasels and foxes, I have been lucky to have received temporarily injured birds from R.S.P.C.A., which I have put to good purpose — after restoring them to health and before release to their wild state.

In the case of a tawny owl I "imported" a 5ft. high, 18in. diameter hollow tree stump into my garage. Using a black background I lit part of the stump artificially for shots of the bird looking down and with its eyes following the movement of a dead shrew being jerked inch by inch across the floor. Then followed the downward take-off of the owl. I had covered a section of the garage floor with turf of natural grasses and I then directed by 2-Kw. spotlight towards this. After the obliging owl had been returned to its perch on the stump I partly concealed the dead shrew in the

grass and gave it occasional little jerks with the aid of a black thread. The owl soon swooped again — making its "kill" for the second time. The finale of the sequence shows a back view of the owl returning to the stump, followed by a close-up of the shrew being transferred from claw to beak and then being swallowed.

They say that all that glitters is not gold! One must be prepared to resort to deceit in some aspects of recording nature, but if the actions are authentic and the finished result appears natural, can anyone complain? Even the occasional sacrifice of some living creature to its traditional enemy can be excused. At least I hope that the sometimes deliberate sacrifice or unfortunate accidents which have occurred can be cancelled out by the interest which my films arouse — and the thought that they help the public



A scene like this is best filmed indoors under controlled conditions. I used my garage.



LEFT: 'Studio' shots like this of a water vole can be intercut with footage filmed on location to increase the effect.

BOTTOM LEFT: A weasel with its victim — a field mouse.

to have a better appreciation and understanding of some of these little seen animals.



Australians to send Amateurs Film Programme Overseas

UNEASINESS among Australian amateurs because they have annually drawn on *Amateur Cine World* for a film programme without sending anything in return has resulted in a decision to find a suitable programme.

"Reason for the past one-way traffic", say Melbourne Movie Club, "is of course lack of finance". At the last convention at Adelaide, however, the executive was instructed to have a suitable programme duplicated at Federation expense.

In this way, it is hoped, amateurs in the United Kingdom will be able to see the work of fellow enthusiasts from "down under".

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HOW TO EDIT

The Professional Way

ONCE we have decided that editing is one of the most vital processes in the construction of a motion picture, the next logical conclusion is that the editor must be a highly skilled and creative person.

The question then arises—how do you learn to become a skilled and creative editor? There are no schools that turn out skilled and creative editors as such. Editing competence is the result of cutting thousands of feet of film—applying available basic techniques and the refinements that result from mistakes and time.

The editor of a film is called upon to make several different kinds of decisions:

He must judge what footage is good and bad.

He must choose between all the possible ways of arranging the shots in a sequence.

He must select the most appropriate cutting point at every scene change.

He must objectively evaluate his decisions in view of the total film and revise his work so that the parts have the correct proportion to the whole.

The basis for the editor's private decisions is the whole art of film-making. While the choices in every case are intimately related to the peculiarities of the film under construction, still, some rough generalisations are possible concerning the way judgments are made in creative editing. Also, some handy rules-of-thumb for typical situations can be suggested.

Judging Good and Bad Footage

Throw out the obviously unusable footage first if it is . . .

Technically bad — or doesn't show what it's supposed to show.

When several takes of a scene are available compare them . . .

Technically for exposure, composition, steadiness and focus.

Content wise for naturalness of

**This week the
film editors of America's
Calvin Productions tell
you about . . .**

Selecting and Arranging Shots

expression, economy of action, favourableness of viewpoint.

For continuity with surrounding scenes.

When judgment involves sync sound . . .

Choose between the sound takes on the basis of best pronunciation, emphasis, and rate of delivery.

Then check the photography on the best sound takes.

Choosing the Arrangement of Shots in Sequence

Orient the viewer regarding the subject and its environment.

You can do this by cutting in the following ways.

For straightforward storytelling: LS-MS-CU-LS

For slow pace, gradually increasing interest: LS-MS-MCU-CU.

For fast pace, excitement, shock: LS-CU.

For suspense, drama: CU-CU-CU-LS.

Preserve a sense of reality.

Match action and maintain screen direction.

Use cut-aways or reaction shots to bridge jumps in the action.

Show the viewer the next thing he expects to see.

Is it the chain of events or the actor's reaction?

After action, show reaction, and vice versa.

Give a hint, or artistic preparation, of unusual things to come.

For drama, increase the emotional load by holding back the view of the inevitable.

With dialogue . . .

Use close-ups during important sentences.

Use medium shots generally, to save close-ups for emphasis.

Show the listener when his reaction is important.

Selecting the cutting point.

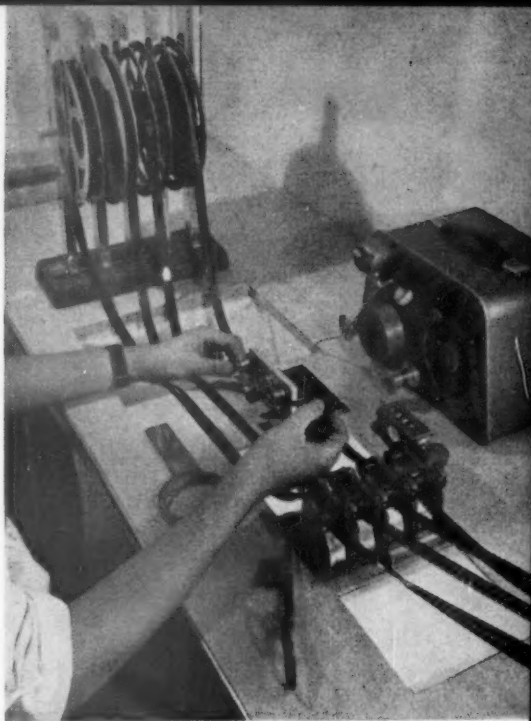
With matched action . . .

Cut on irrelevant but eye-catching movement.

Show whole action without cutting if it is significant.

Cut to the better viewpoint just before an action occurs.

Have actions and cuts evenly spaced for a rhythm of occurrences which maintains the viewer's interest.



courtesy Kinocrat Films Ltd.)

With dialogue . . .

Cut in the pause between sentences or ideas.

Cut in the middle of a sentence to show a reaction.

Lead the conversation, show the person before he talks.

Cut late for interruptions.

Cut sentences tight to quicken the pace, loose to slow the pace.

With narration . . .

When picture and narration are closely related, start narration after picture appears.

Start narration immediately (6-8 frames after picture) for fast pace. Hold narration back (20-30 frames after picture) for leisurely pace.

If scene is unusual, describe it immediately.

If picture and narration are loosely related, start picture well after the narration.

For a change of subject, allow plenty of old and new picture between sentences to close one idea and establish the next.

Where optical effects and a subject change occur together, make sure narration is finished before the effect occurs, and start new sen-

tence only after picture is again clear. Where optical effects are used with two scenes related to a given subject, tighten the narration to the edge of the effect; or, preferably, let the narration run completely over the effect.

When cutting between sentences concerned with the same subject, determine the proper pause from previous sentence breaks. Start the new picture about two-thirds through the pause. That is, allow about twice as much time for the old picture to finish as for the new picture to start.

When introducing a surprise, let the cut to the picture coincide with the start of the key word.

Re-evaluating the Total Film

Is the rate of presentation of each sequence appropriate to the surrounding sequences, and to its location in the first film? If not, the long—slow sequences will need tightening.

Is the emphasis placed on a given sequence (by unusual photography or editing) appropriate to the attention the subject or sequence

deserves? If not, the striking sequences must be shortened or have the unusual scenes removed.

Is the style of editing consistently appropriate to the subject matter? If not, the off-beat sequences must be re-edited in a sympathetic style. Is the film too long for a given task or a given budget, or does it present the subject too hastily? If so, it must be re-edited extensively. It is better to have the film too long at first, because it can be shortened more easily than it can be lengthened.

As you may gather from the foregoing material, there is a lot more to editing than splicing scenes together in sequence. But, the truly creative editor hasn't become proficient at his trade through theory.

Editing calls for hundreds of decisions. These decisions are made while working with film, not reading about it—and even the best editor will make an occasional mistake. I doubt that there is an editor in the world, however, who doesn't learn something new with each film he cuts.

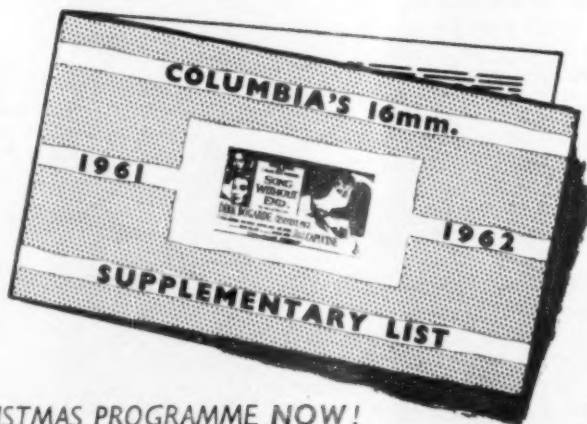
(Next week: THE MECHANICS OF EDITING)

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A MOVIE MAKER AT THE CINEMA

by Alec Gittings

I am a second camera

BREAKFAST AT TIFFANY'S opens delightfully. Audrey Hepburn wanders up and down outside the windows of Tiffany's, the New York jewellery establishment, at five forty-five in the morning. In the pale blue dawn she produces a roll and a glass of milk and munches contentedly as the credits pass. The film is off to a splendid start, with a ready-made mood of elegance and quiet madness.

The first indication that this kind of sophistication is not going to be sustained comes when the heroine, unable to find her key, rings at the door and awakens her Japanese landlord, played—if that's a vigorous enough word—by Mickey Rooney at his most apoplectic. He sits up suddenly into frame, banging his head on a lantern ludicrously placed above his pillow and carries on for a while like an inexperienced ham auditioning for *Carry On Landlord*. This head-banging bit turns out to be a running gag, though mercifully it's fairly sparingly used.

But the spell has been broken. Pretty soon it's fractured altogether. Holly Golightly, who one admirer insists is "not just a phoney, but a real

phoney," turns out to be a close copy of Sally Bowles, heroine of *I Am a Camera*. Audrey Hepburn makes her attractive enough, but it's not long before the party scenes and the romance with a would-be writer, agreeably played by George Peppard, give us the feeling that we've been here before.

The remainder of the film fluctuates between vastly different levels. Sometimes it is so misjudged that we are uncomfortably aware that we're being asked to smile and be charmed by the love story of a goodtime girl and a gigolo. The most awkward scene occurs when the heroine's elderly husband turns up and pleads with her to return, an attempt at a kind of realism which is horribly ill at ease among the rest. It's noticeable how flatly this sequence is handled, too, as if director Blake Edwards had little confidence in it. It consists largely of a duologue which is visually uninteresting and aurally almost unintelligible.

Most of the time Edwards makes it clear that he's a director with a tremendous control. He cuts from a high angle long shot of a bed to an enormous close-up of the occupant's



Holly Golightly (played by Audrey Hepburn) turns out to be a close copy of Sally Bowles, long cigarette holder, crazy charm and all.

opening eye as if such a change of angle were the most everyday thing in the world. Another sequence begins with an elaborate tilt and pan around a room which takes in every detail indicating the owner's state of mind and comes to a smooth end on a bull's head surmounted by a squatting cat.

Now and again Blake's fondness for introductory camera movements lets him down. A park scene opens quite pointless with a shot of a toy yacht taken from such a close angle that only the subsequent pan discloses that it is, in fact, a model. Why? There's no purpose in making the audience imagine that the plot is going to be developed in the middle of the ocean.

The film is at its best when next to nothing is happening in terms of narrative and action. The two principals pass their time doing things which the other has never done before, and find themselves discovering New York together. There's an unusual amount of

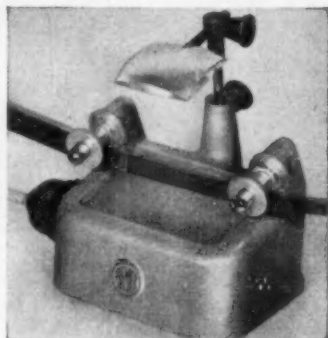
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The best scenes were shot on location although the crowds of spectators, cordoned off in the background, provided an ordeal for the actors.



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A Movie Maker at the Cinema*continued from page 755*

location work, and it provides the happiest moments. The Technicolor takes on soft, gentle hues, and the film at last captures the kind of attractiveness it has been trying for from the start, especially in a delightful interlude in *Tiffany's* and an equally lunatic scene in which the couple steal from a five and ten cent store.

Tiffany's itself was used for all the interiors and exteriors of the famous jewellery establishment, and other scenes were shot in Central Park, in the New York Public Library (another attractive episode), in the Women's Prison, and on Park Avenue. Most of these sessions had an audience of around five thousand onlookers, and the publicity department reports that Miss Hepburn found this kind of public performance a pretty unnerving business.

Breakfast at Tiffany's drips with money. De Givenchy was responsible for the star's costumes. More than sixty people in the cast and unit, were flown backwards and forwards from Hollywood to New York throughout the location shooting. And yet this glittering confection never really satis-

fies. A scene here, a whole sequence there, catch the eye and ear. "I'm going to feed you to the yak," says a character. A woman at a party roars with laughter at herself in a mirror, and a moment later sheds floods of tears at the same sight. In the room which the inconsolable heroine has wrecked, clouds of feathers swirl and cluster. And between the tiny pleasures come great slabs of plot, dwarfing the good moments.

Considering how skilfully the two principals are portrayed, it's surprising that we don't come to care for them more. But Martin Jurrow and

Richard Shepherd's script is as deficient in warmth as it is in genuine style. All the decoration in the world couldn't save this story. Without having read the original novel it's difficult to apportion the blame fairly, but everything suggests that it's very largely the fault of Truman Capote, author of the book.

You won't entirely waste your time and money if you visit *Breakfast at Tiffany's*; but it's only fair to warn you that you may well share my sense of constant exasperation at the talents and efforts frittered away on material as thin as this.

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DONCASTER. Nov. 9, 7.30 p.m. Presented by Doncaster Cine Guild at Technical College Hall, St. George Gate. Tickets 2s. 6d. from E. H. Crowe, 1 High Street, Dunville, Nr. Doncaster.

CAMBRIDGE. Nov. 9, 7.30 p.m. for 8 p.m. Presented by Granta Film Unit at Cambridge Guildhall. Tickets 2s. from University Cameras, St. Mary's Passage, Cambridge.

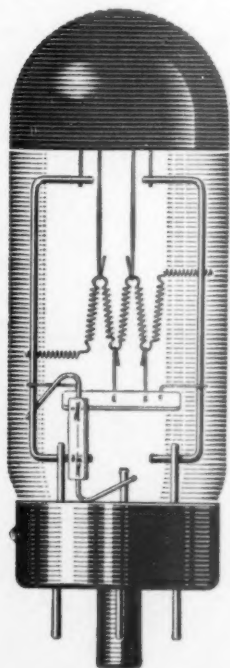
BELFAST. Nov. 13 and 14, 7.45 p.m. Presented by City of Belfast Y.M.C.A. Cine Club at Y.M.C.A. Minor Hall, Wellington Place. Tickets 2s. from Y.M.C.A. Office, Wellington Place, leading camera

shops and W. Pollock, 98 North Parade, Belfast 7.

WEST BROMWICH. Nov. 15, 7.30 p.m. Presented by West Bromwich Cine Society at Main Hall, Churchfields Comprehensive School. Tickets 2s. from Mrs. A. G. Liddington, 3 Clifton Lane, Stone Cross, West Bromwich.

SUTTON. Nov. 15 and 16, 8 p.m. Presented by Cheam Cine Club at Public Hall, Sutton. Tickets 2s. 6d. from Mrs. P. Cope, 81 Nonsuch Walk, Cheam.

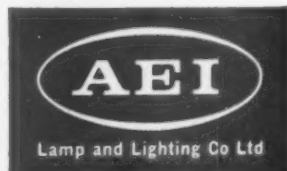
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Choosing and Using

THE PROJECTOR

WHEN YOU set out to buy an 8mm. projector, you may find it just as hard to select the model that suits you best as it was to decide on a camera. Unless you know what to look for, a demonstration of two or three models may leave you puzzled, for the screen picture given by an inexpensive one may not seem to differ much from that given by one costing twice as much. But there is a difference that could become apparent if you grew more critical and a dearer projector will include features lacking in the other.

In the 9.5mm range the choice at the present time is more limited, but it is easy to find a good second-hand model at a reasonable price. This is true also of 16mm. silent projectors, for most people who use that gauge want a projector that will reproduce sound.

The first thing to look for is, needless to say, the brightness and clarity of the picture. In most present-day 8mm. models the lamp is of the integral reflector type and it is interesting that exactly the same lamp is used in the inexpensive Brownie as in Agfa, Bolex, Nizo, Pathe and other projectors. All these, and other models using somewhat similar lamps, project with a brilliant white light. Lamps of other kinds may give an equal output, but if you are thinking of buying a second-hand projector, ask for a demonstration side by side with one of the newer models. A top-ranking projector of five or ten years ago may seem good when demonstrated by itself, but show up poorly in comparison with a later model of the same make.

It is probable that the lens in a more expensive projector will have a bigger aperture, and so pass a little more light; it should also give somewhat sharper definition than a cheaper model. Watch the corners and edges of the picture. If you propose to have a zoom lens, see that it has a sufficiently wide range of focal lengths, such as 15 to 25mm.

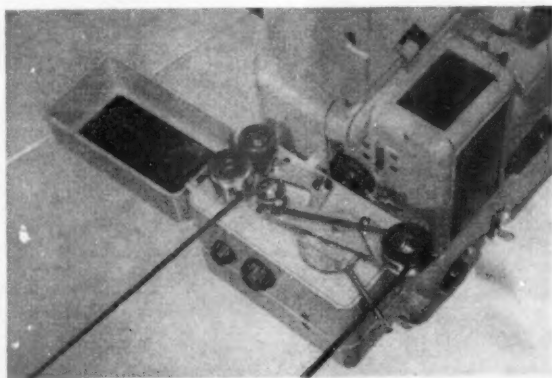
Whatever the price, other features of importance in a projector are quiet running, moderate weight and size, swing-open gate for easy cleaning, separate switching for motor and lamp, provision for rewinding the film easily and without risk of damage, a

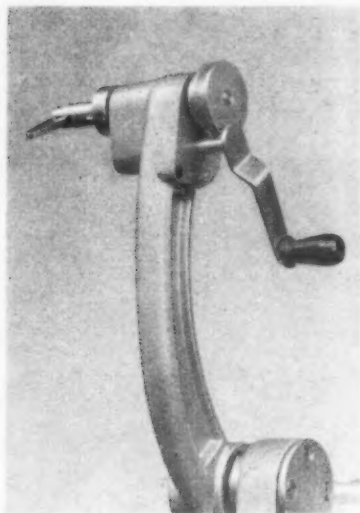
device for tilting the front of the projector, a case that is an integral part of the projector (saving the cost of a separate case), and capacity for 400ft. reels. If you live in an area served by D.C. make sure the projector will run on that current and not on A.C. only.

You may be prepared to waive some of these requirements if you see a projector that otherwise pleases you: it's entirely up to you; but there are several models in the round-about-£30 range that satisfy them all.

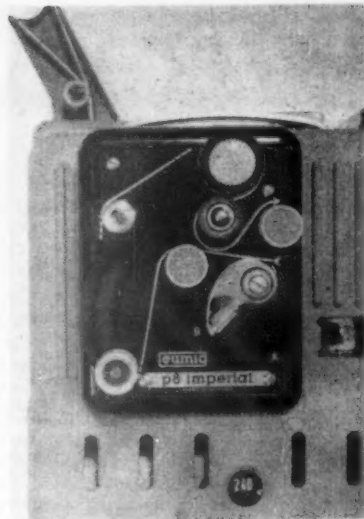
Refinements you may not find in the lower priced models include provision for varying the speed of projection, screening in slow

The tape synchroniser on the Heurtier 8mm. projector is an accessory unit which is fitted 'piggy back' on the projector.





LEFT: A useful feature, and one which is increasingly rare—a hand rewind. This one fitted to a Bolex M8R is particularly useful for re-winding 50ft. reels, since it is quicker than changing belts for the motor rewind.



RIGHT: Eumig and Noris 8mm. projectors are available with tape synchronisers built-in.

motion or backwards and showing single frames, linking the projector with a table lamp, a device to notch particular frames as an aid in editing. Then a higher priced projector will probably be gear driven instead of by means of belts, and have a back pressure plate in the gate,—more desirable than pressure from the front. There may be provision for levelling as well as tilting, a fused lead from the mains, a built-in strobe, and automatic threading; if there is automatic threading, check that a film can be taken out of the projector if necessary when only part of it has gone through.

These special features have merit, but no one projector includes them all, and all can be done without; some of them are regarded by old hands as mere selling points.

It boils down to the question of how much you want to spend and what your personal preferences are. For example, users of the Bolex M8R (now no longer in production) are almost lyrical in its praise. Ivan Watson in *ACW* of June 29 described it as one of the finest projectors ever to come into this country, and I do not dissent. But when I wanted to change my projector, I asked for a side by side comparison of the M8R and the newer Bolex 18/5, and I chose the latter. Its performance is perfect and the 5 f.p.s. feature is not only useful for editing but is a source of delight to my most regular and appreciative audience of

four to six-year-olds. Incidentally the man who now owns the Moviemaster which previously gave me good service is equally enthusiastic about that.

Several 8mm. projectors provide for coupling with a tape recorder so that sound and vision keep step within close limits; in most cases this is done by means of an intermediate unit, but the Eumig Imperial projector incorporates a built-in synchroniser. Two or three 8mm. projectors reproduce sound from a magnetic recording on the edge of the film ("stripe") or from tape carried on the projector. With these synchronism can be accurate to the point of linking speech with lip movements. They are relatively expensive, and the charge for putting the magnetic track on the film is not inconsiderable, but stripe on 8mm. is growing in popularity. On 16mm. it is firmly established.

You will also need a screen. Any flat, opaque, white surface will do, provided it is fairly smooth and quite even. A distempered wall could be adequate, but a properly made screen, costing from about £3 upwards, will give a better picture. It is an advantage, too, to have a black border so that the untidy edges of the projected scene are hidden. Screens are made with matt white, silver or beaded surfaces. The beaded screen is the most brilliant to a viewer sitting close to the line of projection, and that with a silvered surface next in brightness

but, with both these, quality falls off for viewers sitting to one side. Such screens were deservedly popular when projectors gave less light; but white screens are now generally preferred, as later models give ample illumination for a screen 40 or 50 inches wide, and this is as big as you are likely to want in the home.

The screen should be set up so that the beam from the projector meets it as nearly as possible at right angles. This means that it should not be much higher than the projector. If it is, verticals will be untrue; but this is not likely to be noticed if the tilt is only a few degrees.

If you wish to show films away from your own home, ascertain the voltage of the mains and make any necessary adjustment of the projector. (There will be a dial with settings for different voltages). Take with you plenty of flex, an assortment of plugs (unless you know what kind will be needed), a spare lamp and spare reel, a gate cleaning brush, and a roll of Sellotape to make an emergency repair if the film should break.

A projector requires little attention beyond cleaning the gate (after each film shown), occasional cleaning of the sprocket wheels, and dusting of the lens—with the same care you give to your camera lens. If it is a recent model it will not require lubrication, though older types need an occasional drop of oil.

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8mm Viewpoint

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THE RIGHT DIRECTION . . .

*do amateur directors give too much attention
to the cameras, too little to the actors?*



David Lean (second from left) rehearses a scene for *Oliver Twist*.

"LORENZ keeps the action going at a brisk pace, takes full advantage of the pictorial possibilities of the locations and directs his players adequately without demanding any real acting from them." So ran *Amateur Movie Maker's* criticism of the 8mm. version of *The Lady Beautiful*.

It is, of course, a criticism that could be made of many amateur films. The director is so pre-occupied with the technicalities and the organisation of his unit that he devotes too little of his time to helping his actors. He tells them what he wants them to do, but then leaves them to work it out.

"Look surprised!" he says, but does not always stop to ensure that they know exactly *why* they have to do this.

At a recent club evening, we asked three of our directors to rehearse actors — and, for once, we made them concentrate on the actors by rehearsing without a camera. That at least

was the idea, but, before we knew where we were, one of our directors had conjured up a camera crew and, as a result, spent his first five minutes talking to them instead of the actors.

Admittedly, when he did get round to the actors, we got good value for money because he not only reminded one of them that he was meant to have run over a cat, but explained it had reminded him of a cat he had known as a child . . . This may sound quite serious, but it wasn't! However, despite all the laughter (during which the director sat in the special chair he had provided for himself, puffing a cigar), one thing was obvious: he was getting better performances from his actors than in a recent club production!

If the director is to be free to give his actors all the attention they need, how is the cameraman going to know what to do? The most obvious answer would seem to be that he should discuss every shot with the director be-

forehand, on the actual location if possible. Certainly, on the only occasion I ever saw a professional unit at work, I never saw the director instructing any of the crew.

After our directors had tried their hand, we saw the 45 minute 16mm. sound film *The Director and the Film*, available from the British Film Institute. This was fascinating, partly because David Lean, who was the director interviewed, was obviously a very interesting person and partly because the B.F.I.'s production (direction and editing: Hazel Wilkinson) was so appallingly inept.

The Sound Barrier

We begin, effectively enough, with the opening sequence from *The Sound Barrier* then, behind the titles, we see David Lean and Maureen Pryor in a preview theatre. Lean waves and the music slurs to a stop as the lights are switched on. Maureen Pryor mumbles something about a cigarette (a woman's voice is seldom really satisfactory on a 16mm. track, so why use one?) and Lean explains, "I shall start coughing like mad." Then he has to tell her to get on with her questions!

All very chatty and informal, but even if Hazel Wilkinson, the director, filmed it to put Lean at his ease, why didn't Hazel Wilkinson, editor, cut it out as soon as it had served its purpose? Perhaps she did not want to lose the natty opening when the music slurs to a halt, but the content of a film should not be sacrificed to an opening gimmick, attractive though this one is.

Lean has some interesting points to make. In the start of *The Sound Barrier*, he explained he was trying to follow Chaplin's advice and contrast beauty (cumulous clouds, a soaring plane, a happy pilot) with violence (the dive out of which the pilot is only just able to pull his plane). He had got the idea for the film from reading a newspaper account of Geoffrey de Havilland's death. He liked to start his films in a visually exciting way so as to make his audience sit-up and take notice: "I try to create a sense of anticipation."

Having two people sitting in chairs, as Maureen Pryor and he were sitting then, with just one camera set-up, was every production manager's dream. That way they could film ten minutes

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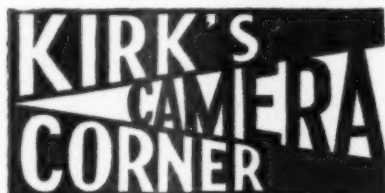
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a day instead of the one minute twenty seconds which was his average. He often shot dialogue scenes in two-shot, but if he were landed with a very poor actor, he might have to cut-in frequent close-ups, using the best parts of perhaps five or six different takes.

While scripting, certain sounds naturally suggested themselves, then he went through the script again thinking only of the sound. After the film had been cut, he ran it through, again thinking only of sound which he liked to use "like an orchestra." To illustrate this, came an excerpt from *Brief Encounter* in which Celia Johnson climbed into a carriage and, while we watched her, we heard the other carriage doors slam, a whistle sound, the train begin to puff forward, and then, as she made up her mind and climbed back onto the platform, we heard the roar of the departing train, followed by music as she hurried back to her lover's flat.

Unromantic Actor

Music, used in this way, helps the story along, explained Lean. It is also useful for saving the situation when you have "got a sequence into an awful mess." If the actor is not sufficiently romantic "you can bring in the violins and help him along a bit."

We then saw a long sequence from the end of *Bridge on the River Kwai* and Lean explained why the ending seemed so confused. He had meant to suggest that the British colonel, played by Alec Guinness, who wanted to save his bridge from British commandos, suddenly realised how wrong he was when the shooting actually started ("As I said to Alec, it's really waking up from a dream"). He makes for the plunger to blow up the bridge himself, but is shot before he reaches it so it is his dead body which falls upon it. It would have been too corny, Lean thought, just to have shown him hurling himself at the plunger. He thought the sequence was correctly shot and, if only each shot had been held a little longer, there would have been no confusion. He felt the ending came too suddenly after the twenty minute stretch of suspense that led up to it. Looking at the excerpt again, I was not so sure that longer shots would have made it all that much clearer. There is a C.U. of Guinness gazing upwards, a C.U. of the plunger, then a M.S. of Guinness reeling across the

picture. If the first C.U. had shown Guinness glancing down at the plunger, it would have been much more obvious what he was doing. Even so, we would not really know who shot him.

Maureen Pryor did not seem to show any awareness of this, however, nor did she discuss the director's difficulties or methods of directing the sequences we were shown. "So you don't really care about the dialogue?" she naively enquired. She wasted time on gossip questions; she even asked how Colonel Bogey from *Kwai* got into the Top Ten—although this sequence was not even shown us. On the other hand, she never asked Lean why the bridge was blown up in the film (it was not in the book, and that was the whole point of the story)—and what he thought of changing the book's ending like this. Even some factual information on the difficulties of location work (and of blowing-up the bridge) would have been much more relevant.

However, Lean was very patient with her (I'm afraid our club audience was not! "Why do you choose your music carefully?" provoked an audible groan). He even managed to look quite pleased when she said that technically he earned "ten marks out of ten." Honestly!

Mr. Lean a Middlebrow!

He explained that the director is not a first class artist, but an interpreter. It is his job to give the actor confidence. He admitted, with a smile, that he read *Sight and Sound*, but "I can't make the sort of films those gentlemen would make if they could make films ... I am a technician ... perhaps I am trivial. I'm really Mr. Middlebrow ... I really like the cutting room better than the director's chair. It's peace after that tremendous circus."

Visuals, said David Lean at one stage, are much stronger than words—but, in this film, it's mostly words we get. Hazel Wilkinson has obviously chopped bits out here and there, with the result that the length of Lean's cigarette varies alarmingly from shot to shot. The fact that audiences notice this suggests that they are not given much else to think about. But what a chance has been missed! A first rate director, fascinating film, and inane questions. What a pity Lean could not have directed this film too. . .

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The inside of the case is lined throughout with maroon coloured deep plush, and there is an adjustable partition which can be fitted into any one of three slides to suit the camera. We found that almost all makes of 8mm. camera without zoom lenses fit very nicely into this bag, which also has room for film and accessories.

The lin. deep lid fits snugly on to a raised lip around the top of the case, making an efficient seal against dust during storage — and against the weather when subjected to our British climate. The bag is quite rigid, so protects the contents against bumping.

A sponge-rubber lined shoulder pad is fitted to the adjustable shoulder strap, and the bag has studs in the base to act as feet. The fittings are brassed, and the semi-rotary action catch has a lock and key. This holdall is indeed beautifully made and can be recommended.

Price : £4 18s. 11d.

Model S/UN/CINE/H. — Similar in shape and design to the previous holdall, this

special model is larger. Measuring 12 x 4½ x 8 in. high it can take the longer zoom-lens 8mm. cameras, and still leave room for film, meter, pistol grip, and other accessories. Black leather, with a grained surface, is used for this bag.

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Model GAD/IDL (De luxe). — A notably inexpensive and straight-forward rectangular bag with curved top, this is made of particularly stout and hard wearing plastic surfaced *Wearide*. The top of the bag just curves around the shaped sides (no internal flaps), and has a well made catch. The base has studded feet, and a shoulder strap is provided.

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Price : £1 15s. 6d.

Model GAD/L. — Similar to the previous bag, this is very solidly made of high grade brown leather. The inside, lined with maroon velvet, measures 8½ x 6½ x 5½ in., and is divided into five compartments with semi-adjustable press studded partitions. The good quality catch has a lock and key, the base has stud-feet, and a shoulder strap is provided as well as a short carrying strap.

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Model PRO/GB. — The largest bag in the range — this is an impressive and

beautifully made professional size gadget bag of high quality deep brown cowhide. It is, indeed, the sort of roomy and good looking bag that makes the owner of a large outfit whoop with delight and buy it on the spot! The size is 11½ x 8 x 5½ in. (inside), and the whole of the interior is lined with a rich maroon coloured plush. There are no permanent compartments, but a plush covered divider is provided, adjustable in several ways to suit various shapes and sizes of camera and accessories. A long zip compartment is incorporated in the lid

Continued on page 765



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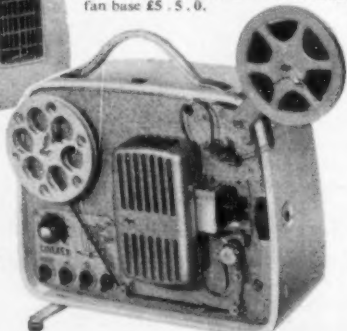


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Test Report—continued from page 763

— useful for storing filters, cable releases, etc.

The stout leather carrying handles have a clip-around palm-pad for easy carrying. The strongly made dog-lead type clips at each end of the shoulder strap allow it to be removed when the bag is carried in the hand. A pair of special straps allow a tripod to be carried on the outside of the bag.

Altogether we found this a very well made, roomy, and luxurious bag, which can be recommended to the owner of a relatively large outfit.

Price: £8 1s. 9d.

Model SUPER PRO/GB.—The same size as the previous bag, the Super version has the back fitted with zips at each side, so that it will lie wide open for easy access to the contents. The top folds right back and clips down out of the way. The inside of the case is lined throughout with grey flock-surfaced leather. Along one side is a cloth pocket with elastic top (this bag has no partitions), and a long zip compartment is provided inside the top. This bag is very well made in black leather with grained surface, and will be specially welcomed by users who like to work from an open

The Universal Cine Holdall UN/CINE/H, a very well made cowhide case with rigid sides and maroon plush lining.



bag with the contents fully accessible.

Price: £10 13s.

(Gadget Bags submitted by J. R. Distributing Co. Ltd.)

ADDITIONAL DIALOGUE

"No I will not get up and make tea"

First of a series in which we fit new words to old pictures.



Eleanor Parker and Clarke Gable in *The King and Four Queens*.

BAUER ACCESSORIES.

Zip Camera Case for 88L Camera. Made of fine suede leather—an unusual material for a camera carrying case—this soft brown (milk chocolate colour) zip-case is neatly edged with lighter brown plastic piping. A zip fastener is fitted around the side of the case, allowing it to be opened out like a book-cover for the camera to be used or removed as desired.

The case is unlined but the back is strengthened by an extra leather strip inside. Suede leather looks good and is hardwearing, though may tend to soil rather easily; obviously it can be cleaned with a suede cleaner. The stitching and general finish of the case is good. A separate leather strap is provided, being attached to the camera through a slot in the case.

Price: £4 15s. 9d.

Pistol Grip. Made for the Bauer 88L, this also fits the 88F and 88H cameras. It screws into the tripod socket, and the trigger is linked to an arm which works the camera release button. The camera can then be operated by fore-finger pressure on the trigger.

The grey camera platform is covered with non-slip rubber, and has guides to align the camera. The moulded black plastic handle is comfortable to hold and the trigger release conveniently placed and smooth in use. A tripod socket is provided at the bottom of the handle. Light in weight, this pistol grip is well made and nicely finished.

Price: £5 17s.

(Submitted by Neville Brown & Co. Ltd.)

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Holiday Camp Newsreel—continued

made continuity. All the same, there seemed to be a great deal to do on Thursday besides merely splicing together five 100-foot lengths of film.

First, I had to insert the "link" — a brief, amusing idea which was repeated at intervals and which was supposed to give to the newsreel a certain dramatic unity. There might, for instance, be a series of shots of a man drinking beer (or a child eating ice-cream), the number of empty bottles (or cardboard cartons) increasing wildly with each appearance.

One of my more successful links was known as "Hole Number One". The newsreel opens with a shot of four keen lads on the putting-green, just about to commence play. They wield their clubs and the balls fly in every direction — except that of the target. One boy cheats throughout (C.U. of foot surreptitiously edging ball across grass).

Five minutes later they are seen again — the audience responds and hopes for more. Another hundred feet and the putters reappear, in varying postures of despair. In close-up, the balls approach the hole and just miss it. The cheat continues to cheat. And so on — perhaps four or five times altogether — until, right at the end of the film, one player makes a tremendous golfer's drive and at last a ball drops into Hole Number One.

I then added some beginning and end titles, modelled on those of the old Gaumont-British News, with a musical track (recorded at 16 f.p.s.), before splicing the finished product on to a reel which included a publicity film and various commercials, the whole comprising a forty-minute programme.

So on Friday morning I would strike the carbons of the Bell & Howell Filmo-Arc in the projection box of the large theatre accompanied by gramophone records, microphone commentary (provided by a colleague) and delighted cries of "That's me!" — "There's Mum, Bill, Grandpa!" — and so on, the newsreel clattered through. It still seemed slightly damp in places from hurried last-minute processing, but no loop was ever lost nor perforation torn.



Every event was grist for the newsreel photographer's mill—like this Bonnie Baby competition

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NEWSREEL

● SEVERE CRITICISM of sponsored films too rarified for a general audience comes from PINNER Cine Society. Newsletter editor Ken Mills writes as follows about a recent showing of *Lord Siva Danced*: "The sound track was so poor that we couldn't hear what was said, and even if we could have heard, I doubt if we'd have been much wiser. The film explained the meaning behind all the fantastic body and facial movements demonstrated by these Indian dancers. I'm sure if you happened to have been a student of Indian dancing it would have been most helpful. Our most excellent programme organiser no doubt had some diabolical reason for foisting entertainment of this type on to such a plebeian audience."

NEWSREEL leaps to the defence of most sponsored films, which normally put across the necessary "plug" for their makers' products tactfully and unobtrusively. Their high quality of professional or semi-professional production makes them excellent "moving textbooks" for club use. Furthermore, most are made for showing to specialised audiences made up entirely of potential customers. One wonders how much trade these sponsors gain out of the cine clubs to which they lend them?

This is no criticism of Pinner's brickbat. But it would be interesting to know how satisfied or otherwise the average club audience is with the sponsored films it sees. STOCKPORT certainly have few doubts; they plan to show hardly any professional films this season, as they feel "amateur productions can teach more in the way of technique", though they admit not all club members agree!

● LARKHALL and TORBAY claim that their exchange programmes are boosting membership. Both clubs have increased their exchanges with neighbouring societies to attract bigger membership and, say Torbay, "it's a great help in reviving the enthusiasm of the 'once a month' members."

● "WHAT'S THE matter with our club?" ask CHRISTCHURCH in their bulletin. The question might be answered by Torbay's argument. Christchurch complain that out of 350 members, average attendances rarely top 70. In return, many clubs might benefit by Christchurch's plan for users of automatic and zoom cameras to compare notes—to overcome the lack of guide books to the new filming techniques which these require.

● A SIMILAR CRY from Essex, where the CLACTON Club say on the subject of

Hand held, a Bell & Howell 70DR whips in close for 16mm. action shots of a popular rock and roll group, the Fontones, during a London Press reception at the Centre of Sound. Devotees of the non-tripod school of moviemaking will recognise the "one foot up" technique for getting a steady shot



attendances. "It is noticeable that these are greatest in the winter months when films are shown, and weakest at all times when the evening is devoted to the technical, physical and mental processes involved in making a film. We might conclude from this that the club as a whole is happier seeing someone else's films than when taxed with the problem of making and showing its own, either individually or collectively."

Is the answer, that improvement in amateur films has brought into being a whole new community of amateur filmmakers—equivalent to the box office customers at the local Glorioso, who appreciate, but have no desire to emulate?

● A CONTINUOUS film show from 3 p.m. to 10 p.m. marked the opening of

For easy reference to British clubs featured in this week's Newsreel, secretaries' addresses are listed below:—

PINNER: J. G. Franks, 59 Fracklyn Gardens, Edgware, Middx.
STOCKPORT: P. March, 5 Chippenham Avenue, Offerton Fold, Stockport.
LARKHALL: J. Hamilton, 31 Coronation Cresc., Larkhall, Lanarkshire.

KEIGHLEY's new private cinema, built by club members in a newly-acquired terrace house. As a result—up went membership by 25 per cent. "And now," say Keighley, "we have a well-equipped tea room and kitchen. In a short while we intend to have a dark room, and already we have a members' library in which, naturally, bound copies of a well-known periodical are among the most important volumes." Next big event for this society is the ACW Ten Best show on Monday, Oct. 23.

NEWSBRIEFS

● STOKES-ON-TRENT featured prizewinning films from the Scottish Amateur Film Festival at their November 1 show.

● BELFAST are to hold public shows on November 13 and 14 in Minor Hall, Wellington Place.

TORBAY: P. Linder, 31 St. Marychurch Road, Torquay.
CLACTON: D. V. Rowing, 222 Holland Road, Clacton.
KEIGHLEY: G. B. Whitefield, 18 Temple Street, Keighley, Yorkshire.
STOKES-ON-TRENT: K. F. Jupp, 235 Chaplin Rd., Dresden, Stoke-on-Trent.
BELFAST: W. C. Pollock, 98 North Parade, Belfast 7.

London's Grasshopper Group have at last found a typist for their newsletter! He's John Paice, at present making "the Second Cousin Twice Removed of the Son of the Daughter-in-law of the Uncle of King Kong" on the roof of the Group's premises in Endell Street. No expenses spared; the costume cost £5 a week to hire!



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MURRAY'S OF GLASGOW, Scotland's largest Cine Dealers, specialise in magnetic sound on tape, film or wire. Grundig, Philips, Ferrograph, and C. Cord. Fully equipped electronic service department.

MISCELLANEOUS

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MISCELLANEOUS

TWIN DECK RECORD PLAYER, 3-speed with amplifier, loudspeaker, storage space, complete in lightweight case, ideal continuous mood music, £18, o.n.o., 104 Montpelier, S. Croydon.

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Scotland's largest Cine Dealers will purchase for cash or part exchange your present equipment. Terms available. Write, call or phone for better service and guaranteed satisfaction.

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Advertisements for issue dated November 23rd
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DATE

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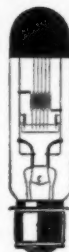
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Bulk purchase of over 10,000 popular branded lamps enables us to offer a lamp for your projector at less than half usual prices, all fully guaranteed.

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750w. 200 230v. Bell & Howell Cap for Bell & Howell 626, 613H, etc. Usual price 53/-, our price 27/6.

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Bell & Howell 8mm. 605 titling units, complete with close-up lens, title cards and purse, new, in maker's box, suitable for most 8mm. cameras. Usual maker's price £31/0, our price 32/6, p.p. 2/-.

8mm. PROJECTION LENSES

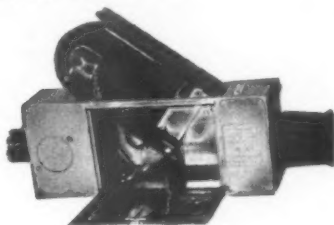
1" f/1.65 Coated Taylor Hobson or Projection Lenses, 22mm. dia. Barrel, suitable for Eumig, Bell & Howell, etc. List price £7 10/0. Our price £3 10/0

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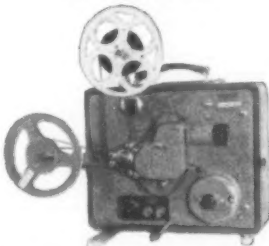
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Projectors which are undoubtedly the finest value today have 500w. lighting, 12" Speaker, automatic film trip, sound silent speeds, operation on 200 250v. A.C./D.C., provision for mic. or gramophone, 1,600ft. spool arms.

We shall be pleased to take your equipment or Projector in part exchange and offer attractive H.P. terms.

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Precision Quality Pan and Tilt Head.	
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